

VICTORIA AND ALBERT MUSEUM.

CATALOGUE OF

THE SCHREIBER COLLECTION.

VOLUME I.—PORCELAIN

PUBLICATION No 106 C

First printed January 1915.

VICTORIA AND ALBERT MUSEUM.

DEPARTMENT OF CERAMICS.

CATALOGUE OF ENGLISH PORCELAIN
EARTHENWARE ENAMELS ETC.

COLLECTED BY CHARLES SCHREIBER, Esq., M.P., AND
THE LADY CHARLOTTE ELIZABETH SCHREIBER
AND PRESENTED TO THE MUSEUM IN 1884.

VOLUME I.—PORCELAIN.

BY

BERNARD RACKHAM.

LONDON PUBLISHED UNDER THE AUTHORITY OF
HIS MAJESTY'S STATIONERY OFFICE, 1915.

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PREFATORY NOTE.

ADDENDUM TO PREFATORY NOTE.

LADY CHARLOTTE ELIZABETH SCHREIBER, the generous donor of this important collection, was the only daughter of Albemarle Bertie, ninth Earl of Lindsey, and was born at Uffington House, Lincolnshire, in May 1812. She married first, in July 1833, Mr. (afterwards Sir) Josiah John Guest, F.R.S., for many years M.P. for Merthyr Tydvil, who died in November 1852. She married secondly Mr. Charles Schreiber, M.P. for Cheltenham and Poole.

Mr. Schreiber died at Lisbon in March 1884, and two months later Lady Charlotte Schreiber offered the collection to the Department of Science and Art in the name of Mr. Charles Schreiber and her own. It was formally accepted for the Museum in July of that year. Besides presenting the collection, Lady Charlotte Schreiber herself prepared the original Catalogue on which the present publication is based. She died on the 15th January 1895.

For the many other activities of this talented benefactor, as author, collector and business woman, reference should be made to Vol. XVII. of the Dictionary of National Biography

Archaeological and Natural History Society; M. G. Papillon and M. G. Lechevallier-Chevignard, of the Manufacture Nationale, Sèvres; and Mr. Roland H. Ley.

CECIL SMITH.

Victoria and Albert Museum,
January 1915.

NOTE.

RECENT researches have resulted in a wider and more exact knowledge of the history of the various English porcelain factories and of the nature of their productions than was possible in 1885, when the original catalogue was published, and changes of attribution have consequently been found necessary in many instances. Every item in the collection is cited in the order given in that catalogue, and where a change of attribution has been made, a cross reference is given to the section under which the full description appears the original numbering having been retained. The numbers in brackets following the description of certain of the marks refer to the reproductions of marks on Plates 93-96.

New information has been provided concerning the sources of design from which modellers and enamellers derived inspiration for their work, and further critical material has been added in the form of references to literature in which questions of provenance are discussed. Wherever possible, the sources from which the objects were obtained by the donors are stated by quotations from *Lady Charlotte Schreiber's Journals*, edited by Montague J. Guest (London, 1911). Illustrations of the objects in this and other publications are also cited.

Finally, the opportunity has been taken of amplifying the descriptions of the objects, correcting some minor inaccuracies, and increasing the usefulness of the work by the provision of numerous illustrations. The works to which reference is made in the text are recorded in a bibliographical list.

BERNARD RACKHAM

PREFACE TO THE ORIGINAL CATALOGUE.

THE Collection, of which this is a catalogue, was commenced at the end of 1865, at a time when examples of English Porcelain and Earthenware were less studied and appreciated than is now the case. The aim in its formation was to bring together objects typical of English Ceramic Art, and not merely such as were conspicuous for their beauty or variety. Accordingly specimens of our principal manufactories will be found included in it. Of late years increasing attention has been paid to the products, no less than to the history, of these factories. Old and unknown collections have been brought to light, and the Art of the Potter has been the subject of careful and critical inquiry: the Marks employed have been classified, and the dates and names of those under whom the several establishments rose to fame, as well as those of many of the able hands whom they employed, have been duly recorded, nor is it too much to say that the works of our ceramic artists are now acknowledged to stand on an equality with those of France, Italy and Germany.

among the old ledgers in his office, and discovered the valuable note books of Dwight himself, containing his recipes for making "white transparent porcelaine," "marbled porcellane," etc, bearing dates of from 1689 to 1698

Mr Bailey presented us with some specimens which had been found in the oft cited "Walled up Chamber" at Fulham, which were supposed to have remained there undisturbed since the time of Dwight

In the course of frequent journeys, both in the United Kingdom and on the Continent, including Spain and Sweden, we had many opportunities of finding remarkable specimens. But the most valuable addition we ever made, at one time, to the Collection was in the autumn of 1868, when we visited Kingsbridge and acquired all the Bristol and Plymouth Porcelain which had descended from Cookworthy himself to his relations, Mr Prideaux, Miss Tregellis, and Miss Fox, and which they willingly ceded to us with the hope that they would not be dispersed

Whatever interest the Collection now offered to the public may possess, rests upon the claim to represent by examples the growth of English Ceramic Art. The work of its formation has been a labour of love, and its object seems best attained by placing it where it will be of the greatest use by being preserved in its entirety, in which its main value consists. And I can most heartily endorse the sentiments expressed, on a similar occasion, by the late Mr Sheepshanks (and quoted to me by Sir Henry Cole the last time I had the pleasure of seeing him, shortly before his death) when he said that he "felt like an anxious parent, grateful to see his children happily settled in his lifetime"

In order the better to point out the sources from which the decoration of some of the specimens was derived, a few engravings and photographs have been added to the Collection

To conclude,—it was said of Horace Walpole that he "could throw spirit into a Catalogue." Nothing of that kind has been aimed at in the present case, and the simplest matter-of fact description has been adhered to, but it has been thought that an occasional note, referring to incidents or customs of the period, as illustrated by objects in the Collection, might not be without interest, and such have been introduced accordingly

Very warm acknowledgments are offered to our kind and gifted friend, Mr A W Franks, for the untiring patience he has bestowed on the arrangement of the Marks and the general supervision of the

catalogue; and the best thanks are rendered, amongst others, to Mr. Soden Smith and Mr. A. H. Church, the accomplished author of the "Handbook of English Pottery," to whose kindness we owe the valuable introductory remarks at the head of each Section, which no one could with more authority supply. We are also indebted to Mr. C. H. Read for kindly drawing the Marks for engraving. The index is due to the industry of my grand daughter Alice Du Cane.

C I S

Langham House,
1881.

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 95 Marks Nos 51-73 Plymouth and Bristol
 96 Marks Nos 74-88 Miscellaneous

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1903

CATALOGUE

OF THE

SCHREIBER COLLECTION.

VOLUME I—ENGLISH PORCELAIN

INTRODUCTION

THE porcelain in the Schreiber Collection belongs for the most part to the 18th century, the period in which the manufacture was established and reached its highest level of artistic attainment in England. The collection contains characteristic specimens, covering a wide range of style and technique, from all the earlier English factories of importance. The porcelain of the early 19th century, relatively of minor artistic interest, is also represented by a few selected examples.

The porcelain bodies produced by the English factories show great variety of composition, but with few exceptions belong to the class of "soft paste" or "artificial" porcelain differing from their prototype, the "hard paste" or "true" porcelain of the Far East, in the substitution of an artificial glassy material known as "frit" for the fusible natural rock which is an essential ingredient of the latter. "Soft paste" is fired at a much lower temperature than "hard paste", the former can be more or less easily cut with steel instruments, whilst they will make no impression upon the latter. The porcelains made at Bow, Chelsea, Derby, Longton Hall, Lowestoft, and Caughley all belong to the class of "soft paste", that of Worcester (in the 18th century) is of similar composition, modified by the addition of soapstone (steatite) to the constituents. "Hard paste" was made only at Plymouth and Bristol, and perhaps for a short time at New Hall in Staffordshire, after the transfer to that place of the Bristol establishment.

About the end of the 18th century, as a result of experiments made in Staffordshire by the second Josiah Spode, with which perhaps

those of Martin Barr of Worcester were on parallel lines, a new porcelain body was invented in which the essential ingredients of hard porcelain, china stone (petuntse) and china-clay (kaolin) were combined with bone ash. The new composition was soon generally adopted, and remains at the present time the standard English porcelain body.

Painting is the most usual method of decorating English porcelain. The colours are always applied over the glaze, with the important exception of cobalt-blue, which in all but a few instances is used as an underglaze pigment. Printing on porcelain is an English invention adopted most extensively at Worcester, though most of the early factories appear to have made experiments with this process. The printed designs were applied at first over the glaze in various colours, painting in underglaze blue was introduced at a slightly later date. At Chelsea and Derby statuettes were made in biscuit porcelain, that is, without the addition of glaze or enamelling.

Very few of the compositions of English porcelain painters and figure-modellers are of an original character, their designs were borrowed from various sources. Much of their work is in direct imitation of Chinese and Japanese porcelain, or that of Continental factories, particularly Meissen and Sèvres. In other cases designs may be traced to engravings, either after the contemporary masters of painting, especially of the French school, or from the compositions of the decorative designers (*ornemanistes*) of the period, such as Jean Pillement. Designs of the latter class were published by Robert Sayer and others in contemporary albums of prints under such titles as *The Artist's Vade-mecum*, *The Draughtsman's Assistant*, and *The Ladies' Amusement or Whole Art of Japanning made easy*.¹

The earliest manufacture of porcelain in England is of relatively late date as compared with that in Italy, France and Germany. In Italy successful attempts were made to imitate Chinese porcelain towards the end of the 16th century, whereas it was not till about the middle of the 18th century that the manufacture appeared in England. Several factories came into existence about that time, but the exact date of the earliest English production of porcelain is unknown. The earliest date recorded on extant pieces, 1745, occurs on two milk-jugs made at Chelsea, one of which is in the British Museum, it is not known how long before that date the factory was opened. The Bow factory may be said to have been founded in 1744, that at Worcester

¹ A copy of the last named work, purchased at the sale of the Merton Thoms Collection, is in the Library of the Museum.

in 1751. Another was in existence at Bristol in 1750, whilst those at Derby, Longton Hall, and Lowestoft were established within a few years of the same date. Various other early ventures in porcelain-making, presumably of short duration, are also on record, but the nature of their productions is unknown. The instability characteristic of the fortunes of most of the English factories of the 18th century is due to the circumstance that they were all carried on by private enterprise as commercial undertakings, differing in this respect from the majority of their contemporaries on the Continent, which were conducted as adjuncts to royal or princely households subsidised out of the revenues of their patrons.

Included with the English porcelain in the Collection are a few specimens of Chinese and Continental origin, which throw light in various ways on the history of the manufacture in this country. They comprise (1) pieces made abroad and decorated in England, (2) a tea-pot, which appears to have been the property of an English painter, (3) pieces which have served as models to English potters.

BERNARD RACKHAM

I —BOW.

THE earliest evidence of the existence of a porcelain factory at Bow, in the east of London,¹ is a patent dated December 6th, 1744, taken out by Edward Heylyn and Thomas Frye, the latter an artist whose name is well known as a mezzotint engraver. A second patent was taken out by Frye alone in 1748. He became manager of the works, and remained in that position till 1759, three years before his death. Two merchants, Weatherby and John Crowther, became partners in the ownership of the factory in 1750: the former died in 1762, the latter became bankrupt in the following year. In 1776 the factory was bought by William Duesbury of Derby, to which place the models and moulds were then removed.

The patents of 1744 and 1748 indicate porcelain bodies differently constituted. Of the earlier body, containing a kind of porcelain clay in combination with sand and potash, no specimens can now be identified as surviving. In the later composition bone ash and pipe clay were substituted for the porcelain clay, while a lead glaze was used.

The productions of Bow have been recognised mainly by means of the following documents —(1) The memorandum books and other papers of John Bowcocke, clerk to the factory, some of which are preserved in the British Museum. (2) certain inkstands, two of which are in the British Museum and the Victoria and Albert Museum (No. 2864—1901) respectively, inscribed with the words "Made at New Canton," (3) a bowl in the British Museum accompanied by a note stating that it was made at Bow and painted by Thomas Craft, (4) two plates in the same museum made in 1770 for Robert Crowther, presumed to be a relative of the partner in the firm, (5) a number of fragments and "wasters" disinterred in 1868 on the site of the works, several of which form part of the Schreiber Collection (No. 132).

With the help of these documents the specimens detailed below may be divided roughly into three groups. The earliest group, dating from about 1750, exhibits a soft cream coloured paste with a thick

¹ The actual site of the factory was on the Essex side of the River Lea, in the parish of West Ham.

² Amongst these is a sheet of engravings (pl. 145) cut out of *The Ladies Amusement* (compare p. 2) and coloured by hand.

³ From Bowcocke's memoranda we learn that the factory was known by this name.

unctuous glaze. It includes statuettes in plain white porcelain generally supported on a rectangular base, for the most part vigorously modelled, but full of technical imperfections¹. Where colour has been added to the figures the effect is rather crude,² the cheeks are tinted with blotches of dry red, and a yellowish grass-green is to be noted amongst the other pigments. Small pieces of useful ware with pseudo-Oriental designs in the manner of the "New Canton" inkstands, which are dated 1750 and 1751, may be included in the same group³. In this early period the signs for Mercury⁴ and Mars are sometimes found incised in the paste as a mark.

The second group comprises the finest productions of the factory. Their date is shown by the Wolfe and Granby statuettes (Nos 5 and 6) and the Craft bowl to be about 1760. The paste is similar to that of the earlier group but less uneven, the glaze is generally of an ivory-like smoothness, giving a rich effect to the gilding and enamel colours, which are now used in profusion, amongst the pigments an opaque greyish blue and a marone purple are conspicuous. The figures are modelled with great delicacy. The smaller ones generally have a round base with a funnel-like hole underneath it. For the larger ones the characteristic Bow pedestal begins to appear, supported on four scroll-work feet picked out with touches of purple or other colours. Some of the figures, stamped with a B,⁵ are ascribed to the sculptor, John Bacon, R.A. Others are stamped with the mark "10,"⁶ which is found at a later period on Worcester and Bristol porcelain (see pp 83, 134), it is usually regarded as the mark of a modeller named Tebo, employed by Josiah Wedgwood in 1775,⁷ probably a Frenchman who altered his name Thibaud to its phonetic form in English spelling. Many of the figures of this date are either exact copies or adaptations of others modelled in the Royal Saxon Manufactory at Meissen by Johann Joachim Kaendler and other artists.⁸ A small class of figures marked by pale colouring and faint indication of the features⁹ is rather doubtfully ascribed to Bow and appears to have been made slightly later than 1760, the hole in the base of No 197, and the resemblance of the flower-painting on the costumes to that on Nos 18 and 24 are in favour of the attribution.

¹ Nos 135, 137, 143-151² Nos 2, 2a, 4, 19, 19a, 181³ Nos 37, 155, 155a, appear to belong to this period⁴ No 2⁵ No 20⁶ Nos 5, 6, 7, 10, 11, 41, 51⁷ Compare *Letters of Wedgwood*, II, pp 119, 121, 130, *Burlington Magazine*, xxv, p 108⁸ Nos 1, 1a, 17, 21, 25, 26, 29, 181, 198a⁹ Nos 14, 30, 197

In the decoration of "useful" wares the "partridge pattern" and others adapted from the designs on Japanese porcelain of the school of the potter Kakiyemon were much in favour at this period, as exemplified by the Craft bowl¹, other Oriental patterns are traceable rather to Chinese porcelain of the early *famille rose*². The numerous pieces decorated with applied sprays of *prunus* blossom, either alone³ or in combination with enamel painting,⁴ may also be referred to this period, examples of this type, which is copied from the Chinese white porcelain of T'chua, in the province of Fuchien, known among connoisseurs as "*blanc de Chine*," are to be seen among the fragments found on the site of the works⁵.

Transfer printing was also employed, as at Worcester, over the glaze, in black,⁶ dull purple,⁷ or red⁸, the impressions are often indistinct. The prints are occasionally somewhat clumsily painted over in colours⁹. The occurrence on No 131 of a print by Robert Hancock, who is generally assumed¹⁰ to have been employed till about 1756 in the enamel works at Battersea, seems to show that some, at all events, of the printing on Bow porcelain, may have been executed at that place.

In the later productions of Bow, such as the Crowther plates, dated 1770, in the British Museum, and the masonic punch-bowl, dated 1768, in this collection (No 86), the paste is nearly opaque and the glaze uneven, strongly tinged with blue, and frequently disfigured by black specks. In the figures of this period¹¹ a dark transparent blue takes the place of the opaque blue of the finer figures. The four-footed pedestal gives way to an irregular rococo scrolled stand imitated from the contemporary statuettes of Chelsea, the elaborate diaper-patterns on the drapery may be traced to the same source. In the printed wares¹² black predominates, while the impressions are clearer and darker than before. Where painting in underglaze blue is used, the pigment is of duller tone than the strong vivid blue of earlier times¹³. The marks of an anchor with a dagger and a cross in red or brown belong to this later period.

¹ Compare Nos 68, 67, 109, 127

² Nos 156, 158, 162, 163, 164, 165f

³ Nos 73, 74, 93

⁷ Nos 59, 113, 131

⁸ Nos 78, 83, 105, 114

¹ Nos 50, 80 * No 132

⁹ No 71

⁹ Nos 59a, 59b

¹⁰ Apparently on the evidence of an enamel watch back, bearing a print with Hancock's signature, assumed on insufficient grounds to be of Battersea manufacture, see Chaffers, pp 778, 977

¹¹ Nos 3, 8, 9, 12, 13, 15, 16, 18, 23, 24, 25, 29

¹² Nos 61, 65, 76, 77, 85, 106, 501

¹³ Nos 86 and 128 exemplify the later, Nos 90 and 92 the earlier blue

§ I. STATUETTES AND GROUPS, COLOURED

Nos 1-30, 197, &c

All the following pieces are painted in enamel colours over the glaze, and, with the exception of Nos 1, 1a, 20, 20a, 22, 30 and 188, are further decorated with gilding

- 1 PAIR OF FIGURES A boy and girl selling fish Copied from Meissen figures modelled, probably by Johann Joachim Kaendler, about 1750 About 1760 (PLATE 1)

The boy wears a blue coat and red and white striped trousers and stands on a square base holding up on end a big oval basket in which are three fish The girl is dressed in a yellow bodice flowered skirt and white apron in which she holds up two fish she stands with a basket of fish beside her on a square rocky base on which are shells and coral H $5\frac{1}{2}$ in $5\frac{1}{4}$ in respectively

Meissen figures from these models were formerly in the Irtzherry Collection

2. PAIR OF FIGURES An actor and actress in Turkish costume Mark on the former, the sign of the planet Mercury, incised (No 1)* About 1755 (PLATE 1)

The actor is clad in a fur cap long mauve cloak lined with ermine over a green tunic clad with brown fur red breeches and high yellow boots The actress wears a long red sleeved cloak lined with ermine over a flowered dress and fringed pink and yellow petticoats her hair is dressed in a high horn like coiffure with a veil hanging from it Both figures stand on a square base H $7\frac{1}{4}$ in $8\frac{1}{4}$ in respectively

- 3 ACTOR, in a costume probably intended for Turkish Mark, a dagger and anchor in red, and a sword in blue (No 2) About 1770 (PLATE 2)

He stands on a four footed rococo scrolled base with applied flowers and leaves and wears a fur cap long yellow fur lined cloak over a blue tunic flowered breeches and high red boots H 9 in

- 4 STATUETTE AND PEDESTAL Britannia supporting a medallion with a relief bust of King George II (1727-1760) The pedestal has designs printed in black and painted over in colours, amongst which is a trophy with a shield bearing the arms of Prussia, indicating that the statuette was probably made about the time of the British alliance with Frederick the Great in 1756 (PLATE 3)

Britannia sits on a mound wearing a loose robe painted with bouquets of flowers she holds the medallion with her left hand while with her right she supports a shield behind which a lion is crouching Beside the mound are a globe weapons and a standard The pedestal is elaborately moulded with rococo scrollwork leaving three spaces in which are the printed designs these include besides the above mentioned trophy a camp scene and a landscape with equestrian figures H, including pedestal $6\frac{1}{4}$ in

Church fig 19

- 5 GENERAL WOLFE (b 1727, d 1759), copied, with slight modifications, from an engraving by Richard Houston after a sketch by Captain Harvey Smith Mark, "T" impressed (No 3), said to be a mark of the modeller Tebo About 1760 This statuette and its companion representing the Marquis of Granby (No 6) were probably made to commemorate the victories over the French in 1759 at Quebec and Minden, in which the respective Generals were engaged On

*Note—The bracketed numbers following the descriptions of marks refer to the reproductions of them on Plates 93-96

the base is a plan of a fortress partly rolled up, showing part of the name "BECK" (Quebec) (PLATE 4)

The general stands as if directing operations, beside a tree-stump on a rococo scrolled base. He has a musket slung across his shoulder and a crepe band on his left arm. At his feet are a cannon, cannon balls and grenades, an axe, a standard and sprays of laurel. H 13½ in.

The authorship of the original portrait is discussed in *The Century Magazine New Series*, XXXIII, p. 327.

6. GENERAL JOHN MANNERS, Marquis of Granby (b. 1721, d. 1770), in the uniform of Colonel of the Horse Guards, copied, with slight modifications from an engraving by Richard Houston, published in 1760, after a printing by Sir Joshua Reynolds, now in the collection of the Earl of Wemyss. Mark 1 impressed, said to be a mark of the modeller Tebo. About 1760. Probably made to commemorate the battle of Minden, 1759. see note on the companion statuette of General Wolfe (No. 5) (PLATE 4)

The marquis stands bare headed beside a tree stump on a rococo scrolled base. His left hand rests on the hilt of a sword the blade of which is missing. A baton is adorning from his right hand. At his feet are a cannon and grenades, an axe, a standard, sprays of laurel and a cocked hat. H 14½ in.

Compare the portrait printed on a Worcester mug in the Collection (No. 533)

7. MINERVA. Another specimen in the Museum from the same model (No. 482-1902) bears an impressed "F," said to be a mark of the modeller Tebo. About 1760 (PLATE 1)

The goddess wears a plumed helmet, an imbricated tunic over a blue robe and a yellow cloak with crimson flowered lining thrown loosely round her. She stands with her left hand resting on a shield with the Gorgon's head on a four footed rococo scrolled base with applied flowers. At her feet is an owl. H 13½ in.

Bought by Mr Schreiber at Madrid March 17th 1872 see *Journals* 1 p. 139 to Raphaels. At the latter place C. S. saw a Bow figure of Minerva which he ultimately bought for £5.

8. FIGURE OF A RED INDIAN WOMAN, emblematic of America, one of a set of the Four Continents. About 1770 (PLATE 2)

She stands with flowered drapery thrown round her and a head dress of feathers, taking an arrow with her right hand from a quiver on her back. In her left hand she holds a bow. The figure is supported by the stump of a flowering tree, at the base of which is a prairie dog on a round rococo scrolled base. H 13½ in.

A similar model was used at Plymouth. compare No. 684 in the Collection and note thereon as to the origin of the type.

9. VENUS. About 1770 (PLATE 2)

The goddess stands leaning against the stump of a flowering tree with two doves at her feet on a rococo scrolled base. She is clad in flowered drapery clasped by a girdle with a pink veil hanging from her right shoulder. H 10½ in.

New pl. VIII

10. YOUNG MAN PLAYING BAGPIPES. Mark, "T" impressed (No. 4), said to be a mark of the modeller Tebo. About 1760.

He stands beside a tree stump with a dog lying at his feet on a round base with applied flowers and leaves, he wears a black hat, pink coat with green collar, white shirt and flowered breeches. H 5½ in.

- 11 GROUP OF A YOUNG MAN AND WOMAN Mark, ' IO impressed, said to be a mark of the modeller Tebo About 1760

The figures are standing by a tree stump on a four footed rococo scrolled base with applied flowers and foliage. The man is dressed in yellow cocked hat pink jacket blue sash and striped breeches and holds a bunch of flowers in his left hand. The girl has a pink hat yellow dress with *pannier* greyish blue apron and striped crimson skirt. She supports a basket of flowers with her right arm and has a nosegay in her left hand. H $7\frac{1}{4}$ in. W of base, $4\frac{1}{2}$ in.

- 12 PAIR OF FIGURES EMBLEMATIC OF SPRING AND WINTER, two of a set of the Four Seasons About 1765 (PLATE 1)

Spring is represented by a girl with flowers. Autumn by an old man warming his hands at a brazier. The girl wears a wide blue hat, green bodice with pink sleeves striped skirt and flowered apron and sits on a rock with a basket of flowers beside her holding up a nosegay in her right hand. In front of her is a flowering bush and to one side a beehive. The old man is seated on a rocky mound with the brazier among flowering plants at his feet. He is dressed in a long green hooded coat and flowered breeches. Both figures are supported on rococo-sculpted pedestals. H 6 in 6, in respectively.

These figures resemble in style the figures of which sketches are preserved among the papers of John Bowcocke in the library of the Department of British and Mediaeval Antiquities at the British Museum. compare Hobson *Catalogue of English Porcelain* p. 11.

Bought by Lady Charlotte Schreiber in Paris February 19th 1875 see *Journals* 1 p. 356. There are two very good figures of Seasons at Crispin's To the Boulevard Beaumarchais to see Crispin again. We now offered him £8 for his two Bow figures which he accepted.
Mew pl. xv.

13. GIRL DANCING Mark, an anchor and dagger, in red About 1770

A girl in a pink and green hat pink bodice flowered skirt and apron dancing in front of a large bough of flowers and foliage. rococo scrolled pedestal. H $9\frac{1}{4}$ in. W $6\frac{1}{4}$ in.

- 14 PAIR OF FIGURES A boy and girl with baskets of grapes About 1765

Both are seated with the basket on their laps on a stump rising from a rococo scrolled base on which are large applied flowers and leaves. The boy is clad in a plumed light blue hat yellow lined pink coat white waistcoat and flowered breeches. The girl in a crimson hat yellow bodice and flowered skirt. H $5\frac{1}{4}$ in, $4\frac{1}{4}$ in respectively.

- 15 PAIR OF FIGURES OF DANCING PEASANTS, a youth and a young woman About 1770 (PLATE 2)

The youth wears a yellow hat crimson jacket with yellow sleeves and flowered breeches. The woman a white cap crimson bodice with blue and green bows down the front and short sleeves flowered skirt and apron. Both figures stand on four footed rococo pedestals, the youth being supported by a tree stump with large applied flowers and leaves. H $7\frac{1}{4}$ in $7\frac{1}{4}$ in respectively.

- 16 PAIR OF CANDLESTICKS, each in the form of a kneeling figure of a negress About 1770

Both figures are clothed in a flowered dress with blue and gold girdle and yellow sleeves and a white veil from which rises a fountain of plumes forming the grease pan of the candlestick. This is bored in the middle with a hole for insertion of the socket. The figures are supported on rococo scrolled bases with applied flowers and foliage. Each H $6\frac{1}{4}$ in.

- 17 PAIR OF FIGURES. A negro and negress, copied from Meissen figures modelled by Kaendler. About 1760 (PLATE 2)

The negress wears a high pointed striped bonnet and a long pink gown over a flowered dress and carries a basket of fruit on her left arm. The man is dressed in a pink and blue cap, cream-coloured tunic, pink trousers, and red shoes and holds a dish of fruit in his right hand. Both figures stand on rococo scrolled pedestals with applied flowers and foliage, the man being supported by a tree stump. H 6½ in, 6½ in respectively.

For the negress compare Berling *Meissner Porzellan* fig. 83.

- 18 PAIR OF FIGURES OF BOYS, playing a fife and drum respectively. Mark on both, "I" in blue (No 5). About 1770 (PLATE 5)

Both boys are dressed in a black hat, crimson military frock coat with dark blue facings, flowered waistcoat (in the case of the fifer opened in front so as to show a white shirt) and striped breeches. The fifer wears long white gaiters, the drummer stockings and shoes, from one of which his toes are seen protruding. Both figures stand supported by the stump of a flowering tree on a rococo scrolled base. H 11½ in, 10½ in respectively.

Bought at the Hague September 18th 1879 see *Journals* i. p. x. We ended our researches by a visit to Munchen where we were tempted into investing £27 in the purchase of very fine and unusual figures—two—representing boys playing a flute and a drum.

Church, fig. 20, 21.

19. PAIR OF FIGURES OF BOYS, each with a vase for flowers on his head. About 1755 (PLATE 2)

Both figures are dressed alike in a long flowered robe with a crimson sash thrown loosely round the waist and stand on a rococo scrolled base. They carry a wreath of flowers in the left hand while the right is raised to support the vase, of fluted form with expanding wavy rim which rests above a garland of flowers on the head. Both H 14½ in.

- 20 PAIR OF FIGURES. A male and a female cook. Mark on the former, "B" impressed (No 6). About 1755. Perhaps modelled by John Bacon, afterwards R.A. (b. 1740, d. 1799), who was apprenticed as modeller to a china maker named Crispe, of Bow Churchyard, from 1755 to 1762. Mention is made of "cooks" in the memorandum book of John Bowcocke; sixteen were ordered of him by a dealer named Fogg in 1756 (PLATES 6, 1)

The man wears a black and white cap, blue lined pink coat, white shirt, flowered breeches and white apron and carries two trussed birds on a dish. The woman is dressed in a white cap, pink lined yellow gown over a bodice and flowered skirt and white apron, she carries a dish with a leg of mutton upon it. Both figures stand supported by a tree stump on a round base with applied flowers and foliage. H 6½ in, 7 in respectively.

Mew, pl. viii.

21. BAJAZZO, one of the characters in the Italian Comedy (*Commedia dell' Arte*), copied with slight modifications from a Meissen figure modelled about 1735 by Kaendler. About 1760 (PLATE 2)

He wears a wide cream-coloured hat, yellow coat and trousers, and pink collar, and stands with uplifted arms beside a flowering tree stump on a round base, decorated with scrolls in crimson and applied flowers and leaves. H 5½ in.

Compare C. H. Fischer *Sammlung Alt Meissner Porzellan* p. 40, fig. 288. Mention is made of a 'Pero' (sic) in the memorandum book of John Bowcocke.

22. **HARLEQUIN**, one of the characters in the Italian Comedy (*Commediu dell' Arte*).
About 1760
He wears a conical flat, black mask, coat painted with playing cards and hearts, and parti coloured trousers. His right hand is raised to his hat, under his left arm he holds his lath. He is seated on a tree-stump on a round base. H 4½ in.
Mention is made of "Harlequin" (sic) in the memorandum book of John Bowcocke.
23. **GARDENER**, emblematic of Autumn. About 1770 (PLATE 7)
He wears a green lined crimson coat, figured waistcoat flowered breeches and dark blue apron. He stands beside the stump of a cherry tree with fruit and foliage on a round base on which are applied flowers and leaves. He has a black cocked hat in his left hand, and with his right he holds up his apron laden with fruit. H 14 in.
This figure is adapted from a model made for the Chelsea factory by Louis Francis Roubillac, which forms one of a group in the Collection (No 193).
24. **BISHOP**. About 1770 (PLATE 2)
He stands clad in mitre and vestments with fur lined cope, with his right hand raised in benediction on a rococo-scrrolled base on which are applied flowers and foliage. H 11½ in.
25. **TURK**, copied from a Meissen figure modelled about 1750 by Kaendler. About 1765
He wears a blue and white turban, a fur lined pink cloak over a long flowered yellow robe and pink trousers, a dagger is stuck in his sash. He stands on a round base with applied flowers and foliage. H 7½ in.
Compare Berling, *Meissner Porzellan*, fig. 82, Meissen, *Festive Publication*, fig. 37, p. 34.
26. **GALLANT KISSING HIS HAND**, copied from one of a pair of Meissen figures modelled by Kaendler. About 1760 (PLATE 6)
He wears a wig tied with large black bow, a pink dressing gown with pale yellow lining, white shirt and blue breeches. Like the Meissen originals, this figure is quite exceptional in having no base. H 6½ in.
The original figure is traditionally supposed to represent Augustus the Strong, King of Poland and Elector of Saxony, kissing his hand to a lady of the court. Compare Berling, *Meissner Porzellan*, fig. 73 and remarks on p. v (no 321) of the preface by Dr. O. von Falke, to C. H. Fischer, *Katalog der Sammlung Alt-Meissner Porzellan*, Cologne, 1906.
Bought at Amsterdam, October 24th 1873, see *Journals*, I, p. 235. "to Van Galen's, where we got a very pretty Bow figure (sold to us as Dresden) at £5. It is evidently a portion of a larger scheme being a gallant looking up and kissing with hand.
Mew, pl. xv.
- [27. **FIGURE** Plymouth porcelain, see p. 125]
28. **BOY SEATED ON A MOUND**. About 1760
He is seated with left arm raised, beside a tree stump, on a green mound, he wears a black hat yellow lined blue coat, and waistcoat and breeches painted with roses. H 4½ in.
This figure is exceptional in being hollow instead of having a solid base.
29. **PAIR OF GROUPS**. A negro and a Turk, each leading a horse, copied with slight modifications from Meissen groups modelled about 1750 by Kaendler. About 1770 (PLATE 1)
The negro wears a blue and white turban, a long pink coat reaching to his ankles, with a slash, into which a dagger is thrust, round the waist, and yellow boots. The Turk is similarly attired, his coat being lined with yellow and tucked up in front into his sash. The horses are both in a rearing attitude, supported by a stump with applied flowers and foliage. Each group rests on a round base. H 7½ in., 8½ in. respectively.
Mew, pl. xiv, *Journals*, I, ill. facing p. 54. Compare also Berling, *Meissner Porzellan*, fig. 97, Meissen, *Festive Publication*, pl. xi, 7, p. 33, *Sammlung Gustav von Gerhardt*, Budapest, 1. *Kunstgewerbe*, Berlin, 1911, pl. 4, nos. 66, 67.

17. PAIR OF FIGURES. A negro and negress, copied from Meissen figures modelled by Kaendler. About 1760 (PLATE 2)

The negress wears a high pointed striped bonnet and a long pink gown over a flowered dress, and carries a basket of fruit on her left arm. The man is dressed in a pink and blue cap, cream coloured tunic, pink trousers, and red shoes, and holds a dish of fruit in his right hand. Both figures stand on rococo scrolled pedestals with applied flowers and foliage, the man being supported by a tree stump. H $6\frac{1}{2}$ in., $6\frac{1}{2}$ in. respectively.

For the negress compare Berling *Meissner Porzellan*, fig. 85

18. PAIR OF FIGURES OF BOYS, playing a lute and drum respectively. Mark on both, "1" in blue (No 5). About 1770 (PLATE 5)

Both boys are dressed in a black hat, crimson military frock coat with dark blue facings, flowered waistcoat (in the case of the lute player opened in front so as to show a white shirt), and striped breeches. The lute player wears long white garters, the drummer stockings and shoes, from one of which his toes are seen protruding. Both figures stand supported by the stump of a flowering tree on a rococo scrolled base. H $11\frac{1}{2}$ in., $10\frac{1}{2}$ in. respectively.

Bought at the Hague September 18th, 1879 see *Journals* ii p. 28. We ended our researches by a visit to Munchen where we were tempted into investing £27 in the purchase of very fine and unusual figures—Bow—representing boys playing a lute and a drum.

Church, fig. 20, 21

19. PAIR OF FIGURES OF BOYS, each with a vase for flowers on his head. About 1755 (PLATE 2)

Both figures are dressed alike in a long flowered robe with a crimson sash thrown loosely round the waist, and stand on a rococo scrolled base. They carry a wreath of flowers in the left hand, while the right is raised to support the vase, of fluted form with expanding wavy rim, which rests above a garland of flowers on the head. Both H. $14\frac{1}{2}$ in.

20. PAIR OF FIGURES. A male and a female cook. Mark on the former, "B" impressed (No 6) About 1755. Perhaps modelled by John Bacon, afterwards RA (b 1740, d 1799), who was apprenticed as modeller to a china-maker named Crispe, of Bow Churchyard, from 1755 to 1762. Mention is made of "cooks" in the memorandum book of John Bowcocke; sixteen were ordered of him by a dealer named Fogg in 1756. (PLATES 6, 1.)

The man wears a black and white cap, blue lined pink coat, white shirt, flowered breeches and white apron, and carries two trussed birds on a dish. The woman is dressed in a white cap, pink-lined yellow gown over a bodice and flowered skirt, and white apron; she carries a dish with a leg of mutton upon it. Both figures stand supported by a tree stump on a round base with applied flowers and foliage. H $6\frac{1}{2}$ in., 7 in. respectively.

Mew, pl. viii

21. BAJAZZO, one of the characters in the Italian Comedy (*Commedia dell' Arte*), copied with slight modifications from a Meissen figure modelled about 1735 by Kaendler. About 1760. (PLATE 2)

He wears a wide cream-coloured hat, yellow coat and trousers, and pink collar, and stands with uplifted arms beside a flowering tree-stump on a round base, decorated with scrolls in crimson and applied flowers and leaves. H $5\frac{1}{2}$ in.

Compare C H Fischer, *Sammlung Alt-Meissner Porzellan*, p. 40, fig. 288. Mention is made of a "Pero" (sic) in the memorandum book of John Bowcocke.

22. **HARLEQUIN**, one of the characters in the Italian Comedy (*Commedia dell' Arte*)
About 1760
He wears a conical hat, black mask, coat painted with playing cards and hearts, and parti-coloured trousers. His right hand is raised to his hat, under his left arm he holds his lath. He is seated on a tree-stump on a round base. H 4½ in.
Mention is made of Harlequin (*sic*) in the memorandum book of John Bowcocke.
23. **GARDENER**, emblematic of Autumn. About 1770 (PLATE 7)
He wears a green lined crimson coat, figured waistcoat, flowered breeches and dark blue apron. He stands beside the stump of a cherry tree with fruit and foliage, on a round base on which are applied flowers and leaves. He has a black cocked hat in his left hand, and with his right he holds up his apron laden with fruit. H 14 in.
This figure is adapted from a model made for the Chelsea factory by Louis Francis Roubiliac, which forms one of a group in the Collection (No. 193).
24. **BISHOP**. About 1770 (PLATE 2)
He stands clad in mitre and vestments with fur lined cope with his right hand raised in benediction on a rococo-scrrolled base on which are applied flowers and foliage. H 11½ in.
25. **TURK**, copied from a Meissen figure modelled about 1750 by Kaendler. About 1765
He wears a blue and white turban, a fur lined pink cloak over a long flowered yellow robe and pink trousers, a dagger is stuck in his sash. He stands on a round base with applied flowers and foliage. H 7½ in.
Compare Berling, *Meissner Porzellan*, fig. 82. Meissen, *Festive Publication*, fig. 37, p. 34.
26. **GALLANT KISSING HIS HAND**, copied from one of a pair of Meissen figures modelled by Kaendler. About 1760 (PLATE 6)
He wears a wig tied with large black bow, a pink dressing gown with pale yellow lining, white shirt and blue breeches. Like the Meissen originals, this figure is quite exceptional in having no base. H 6½ in.
The original figure is traditionally supposed to represent Augustus the Strong, King of Poland and Elector of Saxony, kissing his hand to a lady of the court. Compare Berling, *Meissner Porzellan*, fig. 73 and remarks on p. v (no. 321) of the preface by Dr. O. von Falke, to C. H. Fischer, *Katalog der Sammlung Alt-Meissner Porzellan*, Cologne, 1906.
Bought at Amsterdam October 24th 1873 see *Journals*, I, p. 235. to Van Galen's, where we got a very pretty Bow figure (sold to us as Dresden) at £5. It is evidently a portion of a larger scheme being a gallant looking up and kissing his hand.
Mew, pl. xv.
- [27. **FIGURE** Plymouth porcelain, see p. 125.]
28. **BOY SEATED ON A MOUND**. About 1760
He is seated with left arm raised, beside a tree stump, on a green mound, he wears a black hat, yellow lined blue coat, and waistcoat and breeches painted with roses. H 4½ in.
This figure is exceptional in being hollow instead of having a solid base.
29. **PAIR OF GROUPS**. A negro and a Turk, each leading a horse, copied with slight modifications from Meissen groups modelled about 1750 by Kaendler. About 1770 (PLATE 1)
The negro wears a blue and white turban, a long pink coat reaching to his ankles with a scabbard into which a dagger is thrust round the waist, and yellow boots. The Turk is similarly attired, his coat being lined with yellow and tucked up in front into his sash. The horses are both in a rearing attitude, supported by a stump with applied flowers and foliage. Each group rests on a round base. H 7½ in., 8½ in. respectively.
Mew, pl. xiv, *Journals*, I, ill. facing p. 54. Compare also Berling, *Meissner Porzellan*, fig. 97, Meissen, *Festive Publication*, pl. xi, 7, p. 33, *Sammlung Gustav von Gerhardt*, Budapest, I, *Kunstgewerbe* Berlin, 1911, pl. 4, nos. 66, 67.

30. BOY ON A GALLOPING HORSE WITH A DOG. About 1765 (PLATE 1)

The boy is naked and sits on a lion's skin thrown over the horse's back. The group is supported on an oblong base with rounded ends on which are applied flowers and foliage. H $5\frac{1}{2}$ in, L $7\frac{1}{2}$ in.

197.* LOVERS AND A CLOWN, adapted from a Meissen group modelled about 1750 by Kaendler. About 1765 (PLATE 1)

A lady and gentleman in dress of the period seated beneath a fruit tree embracing one another, while a clown in parti coloured costume approaches from one side putting his hand on the gentleman's shoulder. The lady has a dog on her lap. The whole group is supported on an oval base with applied flowers and foliage. H $7\frac{1}{2}$ in, W $7\frac{1}{2}$ in.

Compare Berling *Meissner Porzellan* fig. 149.

181. GROUP ALLEGORICAL OF CHARITY. About 1755 (PLATE 2)

A woman in a flowered robe and yellow veil standing with a child supported on her left arm giving a coin to another child who kneels at her side. H $11\frac{1}{2}$ in.

This group may be compared with one of Meissen porcelain by Johann Friedrich Fierlein figured in the *Festive Publication* pl. 15 no. 10.

188. WOMAN HOLDING A LARGE SHELL, copied from a Meissen figure of the period of Kaendler. About 1760 (PLATE 1)

She is seated on a rock with small shells attached to it supporting with outstretched arms a large scallop shell which is painted with sprays of flowers in colours. She is dressed in a pseudo Turkish costume consisting of high pointed purple hood and long figured yellow dress with white short sleeved cloak over it purple drawers and red shoes. H $5\frac{1}{2}$ in, W $4\frac{1}{2}$ in.

198. PAIR OF FIGURES. Harlequin and Columbine, the latter copied with alteration of the right arm from a Meissen figure modelled about 1735 by Kaendler. About 1760 (PLATE 2)

The dress of Harlequin is painted in triangular patches of crimson blue green purple and yellow, he wears also a pink hat and black mask and holds a lath under his right arm. He stands supported by a tree stump on a round base with applied flowers and foliage. Columbine is represented in a parti coloured bodice, flowered skirt and yellow hat dancing beside a tree stump on a round base similar to that of the companion figure. H $5\frac{1}{2}$ in, $6\frac{1}{2}$ in respectively.

Compare Berling *Meissner Porzellan* pl. xii 3. Mention is made of harlequin (sic) and columbine in the memorandum book of John Bowcocke.

304. HANDLE FOR A CANE, in the form of a figure of a boy drinking. About 1770

He wears a white hat, pink coat with green facings blue apron and red breeches and sits on a barrel with a forming tankard in his hands. At his feet are a dog asleep and a sheet of music. The lower part is decorated with rings of gilding. H $3\frac{1}{2}$ in, W $1\frac{1}{2}$ in.

J. F. Smith in *Nollekens and his Times* vol. II, page 177 reports a reference to 'very curious heads of canes made at the Bow factory, in a conversation between Nollekens and the dealer Pantton Betew.

305. HANDLE FOR A CANE, from the same mould as No. 304, with gilt metal mount. About 1770

The boy wears a black hat crimson coat with yellow lining, blue waistcoat purple apron and breeches. The sheet of music is omitted, while the lower part is painted with striations of purple. H $3\frac{1}{2}$ in, W $1\frac{1}{2}$ in. Compare note on No. 304.

* Note—As here as in this and other cases a change of attribution has been necessary the number assigned to the object in the original catalogue has been retained see the Note on p. vi.

§ 2. FIGURES OF ANIMALS AND BIRDS, COLOURED.

Nos. 31-34, 226, &c.

These figures are all painted in colours without gilding. The birds are for the most part fanciful both in form and in plumage, differing notably in this respect from the Chelsea birds (*see* pp. 30, 40), which are often modelled and coloured with some resemblance to natural species.

31. PAIR OF FIGURES OF MONKEYS, male and female, the later with a young one on her back. About 1760.

Both are seated eating a fruit, on a round base with applied flowers and foliage H $3\frac{1}{2}$ in, $3\frac{1}{2}$ in respectively

32. PUG-DOG. About 1770.

The dog is seated scratching its ear on a rococo-scrrolled pedestal decorated with applied flowers and leaves. H $3\frac{1}{4}$ in, W of base $3\frac{1}{4}$ in

33. PAIR OF FIGURES OF CATS WITH MICE. About 1765

Each cat sits holding a mouse in its left paw, while another mouse is running into a hole on the base, which is decorated with crimson rococo scrolls H 3 in, $3\frac{1}{4}$ in respectively

Bought at Amsterdam, *see Journals*, i p 24 " at Block's only 2 little Bow cats, 13/4

34. DOLPHIN, probably intended for a paper-weight. About 1760

H $4\frac{1}{2}$ in

226. PAIR OF FIGURES, a cock and a hen with three chickens. About 1760

Each supported on a mound with applied flowers and foliage and scrolled edge H $4\frac{1}{2}$ in, 4 in respectively

227. PAIR OF FIGURES OF GREEN PARROTS. About 1765. (PLATE 1)

Each perched with a fruit in its claws on the stump of a tree, which is supported on a three-footed base decorated with purple scrolls H $7\frac{1}{2}$ in, $6\frac{1}{2}$ in respectively

231. PAIR OF FIGURES OF BIRDS. About 1760

Each bird is perched on the stump of a flowering tree H $3\frac{1}{2}$ in, $2\frac{1}{2}$ in. respectively

233. BIRD. About 1760

The bird is perched on a flowering branch, pluming itself with one wing raised. Supported on a broad scrolled base with four feet H $2\frac{1}{2}$ in, W. $5\frac{1}{2}$ in

§ 3. STATUETTES AND FIGURES, WHITE

Nos. 135, &c.

The following pieces are left entirely without coloured decoration, with the exception of No 142, which shows traces of oil gilding, now mostly worn off. The attribution to Bow rather than to Chelsea is in some instances a little uncertain.

135. FIGURE, one of a pair Henry Woodward (b 1717, d 1777) in the character of the *Fine Gentleman* in Garrick's farce *Lethe*, modelled from an engraving by James McArdell after the painting by Francis Hayman, of which a photograph accompanies the Collection (No 1885) About 1750 (PLATE 8)

The actor is represented with legs astride and hands thrust into his pockets standing beside a pedestal on a square base incised with check pattern. He wears a large three cornered hat, a frock-coat over a long figured waistcoat the skirts of which are tucked up over his arms and knee breeches H 10½ in

Burton *English Porcelain* fig 13 *Porcelain* fig xlix See note on No. 135a

- 135a. FIGURE, one of a pair Kitty Clive (*nee* Rafter, b 1711, d 1785) in the character of the *Fine Lady* in Garrick's farce *Lethe*, modelled after an engraving by Charles Mosley, dated 1750, of which an impression accompanies the Collection (No 1815) About 1750 (PLATE 8)

The actress stands with head thrown back a spaniel under her right arm and a letter in her left hand on a shaped base on which is an applied floral spray. She is dressed in a wide lace cap, a lace trimmed bodice and a large crinolined skirt H 9½ in

A pair of figures from the same models appears to have been made at Chelsea, as well as at Bow. J. T. Smith (*A Book for a Rainy Day*, London, 1845 pp 266-7), describing a visit to Garrick's villa at Hampton in 1829 states that he found still remaining there 'a figure of Kitty Clive as the *Fine Lady* in *Lethe*, from the Chelsea manufactory, which was something less than 7 foot in height, was perfectly white, and one of a set of celebrated characters, viz, John Wilkes David Garrick in *Richard the Third*, Quin in *Falstaff*, Woodward in the *Fine Gentleman*, the Duke of Cumberland &c. Most of these were characteristically coloured and are now and then to be met with. In the Strawberry Hill Catalogue, made by Horace Walpole, is included "Mrs Catherine Clive, the excellent comedian, in the character of the *Fine Lady* in *Lethe*, in water colours by Worlidge."

Burton, *English Porcelain*, fig 11, *Porcelain*, fig xlix

136. JAMES QUIN (b 1693, d 1766) in the character of *Falstaff*, modelled from an engraving by James McArdell, after a drawing by himself. About 1750 (PLATE 9)

The actor stands astride beside a tree stump with basket hilted sword in his right hand and circular shield on his left arm. He wears a plumed hat, a coat over a long waistcoat, breeches and jack boots. Square base H 9½ in

Quin was appearing in this part in 1746 7

137. KING LEAR About 1755 (PLATE 10)

He stands on a rococo scrolled base with a broken sword and orb at his feet, and wears a long cloak thrown loosely over a tunic H 9½ in

141. LADY WITH A BASKET. About 1760 (PLATE II)

A lady seated holding a basket of fruit on her knee her right hand raised towards her lips
H 6½ in
Burton *English Porcelain*, fig 12, *Porcelain*, pl xlv *Burlington Magazine*, xxi, illustration,
p 35

142 PLUTO ATTENDED BY CERBERUS Showing traces of oil gilding About 1760 (PLATE II)

The god has loose drapery round his body and a crown on his head he is represented in a striding attitude with right leg advanced and outstretched arms Cerberus crouches behind him The group is supported on a base with a grotesque mask at the back
H 6½ in
Burlington Magazine xxv, illustration p 35

143 PAIR OF FIGURES OF SPHINXES The heads are apparently portraits of the actress Peg Woffington (d 1760), adapted from the printing by Arthur Pond, engraved by James Mc Ardell, now in the National Portrait Gallery, London About 1750 (PLATE 9)

Both are represented couchant on a scrolled pedestal Each H 4½ in L 4½ in
Chaffers Fig 493

146 PAIR OF FIGURES OF LIONS About 1750 (PLATE 9)

Each is seated on an oblong base with one paw raised and supported on a stump Each H 4½ in
A similar figure of a lion forms the handle to the cover of a tureen in the National Museum of Science and Art Dublin similar in form to No 307-1869 in the Museum, but painted with Japanese ornament in the kakemono style

147 PAIR OF FIGURES OF PUG DOGS Mark on each, the sign of the planet Mercury, incised About 1750 (PLATE 9)

Each dog reclines on an oblong cushion with large tassels at the corners. H 3½ in 3½ in
L 5½ in, 5½ in respectively
Chaffers, fig 494

148 PUG DOG About 1750

Standing figure on oblong base with flowers in relief H 2½ in L 2½ in

149 PHEASANT About 1750 (PLATE 9)

Standing on a rocky base with applied flowers and foliage H 6½ in L 7½ in

151 OSTICH, made in imitation of Chinese (Fuchien) porcelain (see p 6) About 1750 (PLATE 9)

Standing figure beside the stump of a tree on which are applied three large flowers with foliage H 6 in

701. SPANIEL WITH A DEAD BIRD About 1755 (PLATE 9)

The dog stands open mouthed with his right fore paw on the body of the bird rough oblong base, with foliage in relief H 3½ in base L 4½ in

§ 4. VASES AND ORNAMENTAL PIECES, COLOURLED

Nos. 35-57.

These pieces are all painted over the glaze in enamel colours, with the exception of No 49, which is painted in blue. Gilding is added in the case of Nos. 48 and 55.

[35. PAIR OF VASES, Worcester porcelain, see p 85]

[36. VASE, Longton Hall porcelain, see p 122]

37. VASE AND COVER, painted in the Chinese style About 1750 (PLATE 12)

Elongated ovoid body tapering downwards to the base short neck contracting upwards, domed cover on the top of which a figure of a bird not originally part of the cover has been placed to form the handle. The body is painted with chrysanthemums tree peonies and bamboos growing on rocks and with geese standing or flying among them. On the cover are also two geese among plants. The edge of the cover and the shoulder are painted with a border of diaper pattern, interrupted by panels in which are flowers and foliage. H 11½ in, diam 5½ in

[38-40. VASES, Worcester porcelain, see p 85]

41. BOWL AND COVER for pot-pourri. Mark, "Fo" impressed, said to be a mark of the modeller Tebo About 1760 (PLATE 6)

Circular with high foot. The lower part is decorated with girdroons, round the rim is a row of bosses below which are painted sprays of flowers. Inside on the bottom is a rose spray. The cover has a border of pierced acanthus foliage and rises in the middle to a dome painted with floral sprays, which is surmounted by a seated figure of a boy playing bagpipes. H 10 in diam 6½ in

As in the case of Nos 43 and 711, it is probable that the mark refers only to the modelling of the figure in relief on the cover, compare *Burlington Magazine*, xxi, p 108

[42. PAIR OF VASES, Chelsea porcelain, see p 43]

[43. VASE AND COVER, Worcester porcelain, see p 84]

44. VASE About 1760

Ovoid body, shaped spreading base, narrow neck, mouth expanding in the form of a flower with variously coloured petals, a frill of similar petals encircles the lower part of the body. On the shoulder are three masks connected by garlands of foliage from which hang wreaths of flowers, all applied in full relief and coloured. The interspaces are painted with floral sprays. H 8½ in, diam 5½ in

[45. PAIR OF VASES, Chinese porcelain, see p 168]

46. PEDESTAL About 1760 (PLATE 13)

Four lobed, with scrolls painted in blue and purple at the angles. On three sides are bouquets of flowers in colours, the fourth is moulded in relief with military emblems. H 3½ in, W 3½ in

[47. PAIR OF VASES OF FLOWERS, Longton Hall porcelain, *see* p 122]

48. BOWL WITH COVER AND STAND Mark, an anchor and dagger in red About 1770
The bowl is circular, with two loop handles in the form of twigs with flowers and foliage and is painted on either side with two exotic birds on branches of trees above a serrated border on which are gilt floral sprays on a powdered blue ground, inside on the bottom is a rose The cover has a scrolled handle set in the middle of a blue star, in each of the eight points of which is a gilt floral spray, the star is surrounded by birds and insects The stand has a wavy edge and is decorated with a similar star in the middle and on the rim with exotic birds on branches and insects Bowl and cover, H $4\frac{1}{2}$ in, W 6 in, stand, diam $7\frac{1}{2}$ in
Mew, pl. ix

- 49 BOWL AND COVER, printed in underglaze blue About 1770

The bowl and cover are moulded with basketwork (on the latter pierced), and decorated with applied sprays of flowers and foliage the cover has a handle twined about with ribbon Round the inside of the bowl and the edge of the cover is a border of diaper ornament, and on the bottom of the bowl is a Chinese landscape with a large butterfly H $7\frac{1}{2}$ in, diam $7\frac{1}{2}$ in

A bowl of the same form in Chelsea Derby porcelain is also included in the collection (No 439)
A very similar bowl figured by Bernrose (*Longton Hall Porcelain* pl. xlv) is ascribed by him to Longton Hall
Mew, pl. xi

- 50 SUGAR-BASIN AND COVER, with applied relief decoration in imitation of Chinese (Fuchien) porcelain (*see* p 6) About 1755

Both pieces are decorated with three *prunus* sprays in relief, between which are sprays of flowers in colours H $3\frac{3}{8}$ in, diam $4\frac{1}{2}$ in

51. BOWL, in the form of a basket Mark, "T" impressed Perhaps modelled by Lebo (*see* No 41) About 1760 (PLATE 13)

The basket is of oval form with open trelliswork sides and applied coloured flowers at the points of intersection it is supported on a rococo scrolled base round the top of which are applied flowers and foliage H $4\frac{1}{2}$ in, W $4\frac{1}{2}$ in
Mew, pl. vi

[52, 53. BASKET AND PAIR OF FLOWER HOLDERS, Worcester porcelain, *see* p 88]

54. FLOWER HOLDER, with applied relief decoration Mark, 4 in red About 1760

The back is flat, the bowed front is moulded with rococo scrolls and printed with a bouquet in colours within a wreath of applied flowers tied with a ribbon H $9\frac{1}{2}$ in, W $3\frac{3}{8}$ in

55. DISH About 1760

Oblong, with eight sides and an angular handle at either end Painted with a bouquet and sprays of flowers and insects, and with a border in the style of Japanese Kakiemon ware of gilt conventional flowers among close red foliage The underside of the rim is coloured yellow L $13\frac{1}{2}$ in, W $9\frac{1}{2}$ in

56. PAIR OF BOTTLES, each mounted with ormoulu foot and rim About 1760 (PLATE 13)

Each has a bulbous body and long narrow neck, and is painted with bouquets and sprays of flowers H $5\frac{1}{2}$ in, $5\frac{1}{2}$ in, diam $3\frac{1}{2}$ in $3\frac{1}{2}$ in respectively.

57. PAIR OF BOTTLES About 1760 (PLATE 13)

Each has a bulbous body painted with two birds, a bouquet and sprays of flowers long neck also decorated with sprays of flowers, with projecting ring near the top and expanding mouth Each, H $9\frac{1}{2}$ in, diam $5\frac{1}{2}$ in

Similar in style to No. 104

§ 5. PIECES FOR DOMESTIC USE, COLOURLED

Nos 58-132.

The decoration of the following pieces is variously effected by painting or printing in various colours over the glaze or by painting in blue under the glaze. Gilding is added in a few specified cases

[58 Dish, Worcester porcelain, *see* p 90]

- 59 Dish, printed in purplish black with a group of figures copied from a composition of Watteau, engraved by Charles Nicholas Cochin pere, entitled *Le Bosquet de Bacchus* About 1755

Oval with wavy rim The group comprises five figures of ladies and gallants beside a tree three reclining and two standing L $7\frac{1}{2}$ in W $6\frac{1}{2}$ in

- 59a Dish, decorated with prints in brown painted over in colours About 1755

Oval with lobed rim and wavy edge lined with brown In the middle is a man approaching a table at which a woman is seated and on the rim are two smaller groups one of a man woman and child the other of three children all the figures are in pseudo Chinese dress L $7\frac{1}{2}$ in W $6\frac{1}{2}$ in

- 59b Dish decorated with prints in brown painted over in colours About 1755

Oval with lobed rim and wavy edge lined with brown In the middle is a group of two Chinese ladies and a boy in a garden L $7\frac{1}{2}$ in W $6\frac{1}{2}$ in

- 60 Dish, moulded in relief, painted in colours and gilt About 1770

Oval with wavy rim moulded with vine leaves and bunches of grapes The middle is painted with a group of fruit L $9\frac{1}{2}$ in W $8\frac{1}{2}$ in

- 61 Dish, moulded in the form of a leaf, painted in pink, yellow and green, and printed in black About 1765

The edge is coloured green and yellow the mid rib and veins pink in the middle are three butterflies printed in black L $8\frac{1}{2}$ in

This dish is similar in style to No 63 which is signed *Rhodes pinxit* and was perhaps made at Bow and decorated elsewhere See also note on No 301 below

- 357 SWEETMEAT DISH, in the form of a leaf, printed in colours About 1750

The stalk forms the handle On the lower side is a spray of flowers in relief on which the tray rests The inside is painted with sprays of flowering tree peony in the Chinese style H $1\frac{1}{2}$ in W 5 in

This piece is very similar in decoration to the inkstand in the Museum (No 2864-1901) inscribed Made at New Canton 1751

- 501 Dish, printed in purple and painted in colours About 1765

Moulded in the form of two lettuce leaves printed with a group of birds flying or perched on tree stumps in a landscape The edges of the leaves are coloured green and yellow and veins are indicated in crimson on part of one of them which is turned back L $10\frac{1}{2}$ in W $7\frac{1}{2}$ in

Similar to No 61 compare note thereon This piece and No 61 appear to be inferior imitations made at Bow of Worcester shapes exemplified by Nos 300 and 537 respectively

- 62 PAIR OF DISHES, painted in colours Mark on both, an anchor and dagger in red
About 1770

Light sided oblong with sloping sides which are painted with branches of foliage in red and green in the middle is a lake scene in the same colours and purple Each L 8½ in W 6½ in

- [63 DISH, Chelsea porcelain, see p 56]

- 64 DISH, painted in underglaze blue, with a powdered blue ground, in imitation of Chinese porcelain About 1765

Shell shaped painted on the upper side with Chinese landscapes and floral sprays in eight panels alternately circular and fan shaped surrounding a landscape in a larger panel all reserved in white on the blue ground Diam 7½ in

Compare note on No 515 below

- 514 TWO PLATES, with a powdered blue ground Mark, five simulated Chinese characters, in blue (No 13) About 1765

The upper surface is entirely covered with blue the lower side is left white and is painted on the rim with branches in blue Diam 8½ in 8½ in respectively

- 515 TWO PLATES, painted in underglaze blue, with a powdered blue ground, in imitation of Chinese porcelain Mark, six simulated Chinese characters and crossed swords, in blue (No 14) About 1765 (PLATE 12)

Painted on the upper side with Chinese landscapes and floral sprays in eight panels alternately fan shaped and circular surrounding a landscape in a larger circular panel all reserved in white on the blue ground The lower side of the rim is painted with branches Diam 9½ in 9½ in respectively

Pieces of this character are usually ascribed to Lowestoft or Worcester compare *Spelman Lowestoft China* pl lxxv *Hobson Worcester Porcelain* pp 58 189 The distinctive shape of the plates paralleled in Nos 68 69 and 80 and in the Thomas Crowther plates in the British Museum as well as the appearance of their paste and glaze is in favour of Bow as their place of origin The question is fully discussed in the *Burlington Magazine* vol xvi p 39 where these plates are reproduced

- 65 PAIR OF DISHES, with moulded painted, and black printed decoration, the print on one of the dishes is signed "Rhodes pinxit" in brown Mark, on one, "T," on the other a cross (No 10) in red About 1765

Both are moulded in relief in the form of two vine leaves with edges bordered in green and stalk coloured yellow forming the handle In the middle of each is a different group of birds among trees printed in black W 7½ in 8 in respectively

The signature is probably that of David Rhodes an enameller who worked about 1760 in partnership with one Robinson at Leeds as a decorator of English and foreign china and stoneware and later in London for Josiah Wedgwood He entered the employment of the latter in 1768 having just come out of Yorkshire (as stated by Wedgwood in a letter to his partner Bentley) he worked for Wedgwood at his London workrooms first in Great Newport Street and afterwards at Chelsea till the time of his death in 1777 See *Meteyard Life of Josiah Wedgwood* ii pp 36 90 118 Hudson *Leeds Pottery* p 48 (where an advertisement of Robinson and Rhodes is cited from the *Leeds Intelligencer* for October 28th 1760) This dish and its companion were presumably decorated at Leeds their attribution to Bow as their place of manufacture must be regarded as uncertain The signature although phrased *pinxit* probably refers to the printing as well as to the coloured borders The subject on this dish a group of tomcats figures on plate 73 in *The Ladies Amusement* (see p 2) Nos 61 and 501 are dishes of similar character

The mark of a cross in red occurs also on a mug ascribed to Bow in the Collection (No 106) compare note thereon

66. PLATE, painted in colours and gilt. Mark, an anchor and dagger in red (No 9)
About 1770
Printed with exotic birds and insects in colours, in shaped panels reserved in white and outlined with gilt rococo scrolls on a dark blue ground. Wavy edge. Diam $8\frac{1}{2}$ in.
67. TWO PLATES, moulded in relief, painted in colours and gilt. Mark on both, an anchor and dagger in red. About 1770 (PLATE 13)
Each moulded with three sprays of vine with grapes foliage and tendrils in the interspaces between which are painted sprays of fruit. The rim has a gilt lobed edge. Each diam $7\frac{1}{2}$ in.
68. PLATE, painted in colours and gilt, in the style of the bowl in the British Museum printed by Thomas Craft. About 1760 (PLATE 12)
Octagonal. The rim is decorated with festoons of conventional flowers. In the middle are two Chinese phoenixes and insects. Diam $8\frac{1}{2}$ in.
Church fig 18. Dillon 1904 pl xlv. Dillon 1910 fig 256. New pl v.
69. TWO PLATES, painted in colours and gilt, in imitation of Japanese Kakiyemon ware. About 1755
Octagonal. In the middle are a *prunus* tree, chrysanthemums and other flowering plants and two quails. The rim is painted with floral sprays and with a border of close red foliage with gilt flowers at the angles. W $8\frac{1}{2}$ in. $8\frac{1}{2}$ in. respectively.
These are undoubtedly two of the "porteridge octagon plates" mentioned in John Bowcock's memorandum book some of which were ordered by "Lady Stairs" May 15th 1756.
No 69. Burton *English Porcelain*, pl. iv.
353. TWO PLATES, painted in colours and gilt, in imitation of Japanese Kakiyemon ware. About 1755
In the middle are a *prunus* tree, chrysanthemums and other flowering plants and two quails. On the rim is a border of close red foliage with gilt flowers at intervals. Each diam 9 in.
Compare note on No 69.
70. PLATE, painted in colours and gilt. About 1770
In the middle are exotic birds among bushes. The rim is painted with insects and floral sprays and has a gilt wavy edge. Diam 8 in.
Compare Bristol porcelain plate No 753.
71. TWO PLATES, each painted in red with a cusped border, and printed in the same colour with the subject of Aeneas carrying Anchises from the burning ruins of Troy. About 1760 (PLATE 13)
The subject is enclosed within a border of rococo scrollwork and ribbons. Each diam $7\frac{1}{2}$ in.
Given to Lady Charlotte Schreiber by Mr Hughes of Liverpool Nov 5th 1869 see *Journals* 1 p. 60. "We saw a few very nice bits at the house of Mr Hughes the bookseller among these were two Bow plates printed in red the subject being Aeneas carrying his father out of Troy. With one of these Mr Hughes presented us."
Chaffers fig 489.
- [72. PLATE, Worcester porcelain, see p 91.]
73. TWO PLATES, printed in black. About 1755
In the middle of each are two sheep beside a rock. On the rim are three Italian landscapes with buildings and figures. The edge is coloured brown. Each, diam $7\frac{1}{2}$ in.

74. TWO PLATES, printed in dull purplish-black. About 1755

Each printed with four groups of poultry and pheasants, one in the centre and three on the rim Diam $7\frac{3}{4}$ in, $7\frac{7}{8}$ in respectively

[75. PLATE, Worcester porcelain, see p 91.]

76. TWO PLATES, decorated with prints in brown painted over in colours About 1770

In the middle of each is a landscape with two figures and buildings within a rococo scrolled border On the rim, which has a scalloped edge, are insects, small sprays and detached flowers Each, diam $7\frac{3}{4}$ in

77. PLATE, faintly printed in purple and painted over the print in colours About 1770

Octagonal, the rim moulded with foliated scrollwork and decorated with birds in the middle are a bouquet and sprays of flowers and a butterfly Diam $9\frac{1}{8}$ in

78. PLATE, painted in colours in the Chinese style About 1755.

Octagonal, painted with sprays of flowers and a narrow green border with diaper pattern in black W 8 in

79. TWO PLATES, painted in colours. About 1765

Both octagonal with brown edge Painted with a large spray of fruit and foliage and with butterflies and other insects, on one is also a caterpillar Each diam $9\frac{1}{2}$ in

80. TWO PLATES, with applied relief decoration, in imitation of Chinese (Fuchien) porcelain, and painted designs, also in the Chinese style About 1755

The middle of each is painted with flowering plants and insects in colours the rim is decorated with applied sprays of *prunus* blossom, between which are printed floral sprays

Round the inner edge of the rim is a conventional border in red Each diam 9 in
Burlington Magazine, xxv, illustration facing p 39

[81. PLATE, Chelsea porcelain, see p 56]

82. TWO PLATES, painted in colours and gilt About 1770

The rim of each has a wavy edge and is moulded in slight relief with conventional flowers and foliage printed in colours, on a continuous gilt wavy stem in the middle is a group of fruit Each, diam $7\frac{1}{2}$ in

83. DEEP PLATE, painted in colours in the Chinese style About 1755

Saucer-shaped Painted with sprays of tree peony and other flowers Brown edge Diam $6\frac{1}{2}$ in

84. PLATE, painted in underglaze blue in the Chinese style Mark somewhat resembling the head of a trident, in blue (No 12) About 1770 (PLATE 13)

Painted with a river scene in which are a man fishing from a boat, a fantastic bird on a rock and a large flowering plant Narrow rim with wavy edge Diam $5\frac{1}{2}$ in

This plate is referred by Hobson (*Worcester Porcelain*, p 44) to the Worcester factory The character of the paste and glaze, however is very similar to that of the pieces described in the note to No 106 below, whilst the painting resembles that of a mug in private possession of the same form as Nos 106 and 564, and like the latter, marked with an incised cross. Compare *Burlington Magazine* xxv, p 40

85. TWO PLATES, printed in black About 1770 (PLATE 13)

Each printed with a river scene in which are swans and other aquatic birds Each, diam $5\frac{1}{2}$ in

- 86 PUNCH BOWL, painted in underglaze blue On the outside are emblems of Free masonry in medallions, with the inscriptions "AMOR HONOR ET IUSTITIA," "NOUS UIVONS SUR LE QUARRE" and "MEMENTO MORI" Dated 1768 (PLATE 13)

Between the medallions are sprays of flowers somewhat in the Chinese style Round the inside is a scalloped border and on the bottom are a book, compasses and a set square
H $3\frac{1}{2}$ in, diam $8\frac{1}{2}$ in

- [87 SAUCEBOAT, Bristol porcelain, see p 140]

- [88, 89 SAUCEBOATS, Worcester porcelain, see p 89]

- 90 PAIR OF SALT CELLARS, painted in blue in the Chinese style About 1750

Each in the shape of a large shell painted inside with a willow fencing and a rock and with a border of cresting supported on a three pointed base composed of smaller shells and rocks H $2\frac{1}{2}$ in $2\frac{1}{2}$ in respectively W of each $4\frac{1}{2}$ in

- 91 SALT CELLAR, painted in colours and gilt, in the style of Japanese Kakiyemon ware About 1765

In the form of a large conventional shell painted inside with a floral spray and outside with two quails flowering *prunus* tree and other plants It rests on rockwork set with smaller shells H $3\frac{1}{2}$ in W $3\frac{1}{2}$ in

- 92 KNIFE REST, painted in underglaze blue About 1750

Painted with flowers and decorated with beading in relief along the edges L $2\frac{1}{2}$ in W $1\frac{1}{2}$ in

93. FINGER BOWL, printed in black About 1760 (PLATE 13)

Cylindrical with rounded base Printed outside with an aquatic scene in which are swans ducks a heron and other birds H $3\frac{1}{2}$ in diam 4 in

The pair of swans which form part of the printed design, figure on pl 159 of *The Ladies Amusement* (see p 2)

94. CANDLESTICK, painted in colours and gilt, copied with modifications from a Meissen model designed by Johann Joachim Kändler About 1770 (PLATE 2)

In the form of a woman partly clad in flowered drapery seated on a rococo scrolled pedestal clasping in her arms a naked boy who holds a leafy scrolled stem surmounted by the grease pan and socket H 10 $\frac{1}{2}$ in

New, pl xii Compare also Berlin *Meissner Porzellan* fig 76

- 95 CANDLESTICK, painted in colours and gilt, on the base are figures of an old man and a little boy warming themselves at a brazier, emblematic of Winter About 1770 (PLATE 2)

The man has a fur lined purple cloak thrown round him and stands holding his hands towards the brazier which rests on a branch of the scrolled stem supporting the grease pan and socket of the candlestick The boy is seated on a stump drawing round his body yellow drapery printed with red roses The rococo scrolled base is decorated with applied flowers and foliage H 11 $\frac{1}{2}$ in

Bought at Amsterdam October 4th 1869 see *Journals* 1 p 45 'We went to Boasberg's in the Calverstraat We purchased a fine flow candlestick representing Winter'
New pl xii

- 256 PAIR OF CANDLESTICKS About 1765

Each is in the form of a naked figure of a boy with garlands of vine bearing bunches of grapes twisted about him holding in one hand a cup and with the other supported on his head a stem which terminates in a foliated nozzle and grease pan He is seated on a pedestal rising from a rococo-scrolled circular base painted with insects Each H $8\frac{1}{2}$ in

- 96 Jug, printed in colours and gilt, in the Chinese style The lip has been broken off and replaced in silver Mark, "Γ" in red (No 7) About 1760
 Pear shaped body projecting lip loop handle spreading foot. On either side is a yellow bird perched on the branch of a flowering pomegranate tree growing on a rock Round the rim and foot are floral borders The handle is printed with a long spray of flowers and foliage in red H $8\frac{1}{2}$ in diam 6 in
 Solon pl 11
- [97 Jug, Worcester porcelain, see p 97]
- [98-100 Jugs, Chelsea porcelain, see p 59]
- [101, 102 Jugs, Meissen porcelain, see p 167]
- [103 Mug, Chelsea porcelain, see p 59]
- 104 Mug, painted in colours Mark, 5 incised (No 8) About 1760
 Inverted bell shaped with scrolled loop handle and spreading base Painted on one side with two birds and a tree on the other with a bouquet of flowers H $5\frac{1}{2}$ in diam $3\frac{1}{2}$ in
 Similar in style to No 57
- 105 PAIR OF MUGS, painted in colours in the Chinese style About 1760 (PLATE 13)
 Cylindrical expanding slightly at the base with loop handle Painted with a pheasant standing on a rock on which grow flowering plants Each H $3\frac{1}{2}$ in. diam 3 in
 The attribution of these pieces to Bow is doubtful The pattern is that of a service said to have been made for Sir Joshua Reynolds at Worcester see note on No 508
- 106 Mug, printed in black and painted over the print in colours Mark, a cross in red (No 11) About 1770 (PLATE 13)
 Cylindrical expanding slightly at the base reeded loop handle. Decorated on the front with a flowering tree in the Chinese style H $4\frac{1}{2}$ in diam. $3\frac{1}{2}$ in
 This mug is of the same form as one in the Museum (No 3147-1901) marked with a faintly incised cross and painted with a Chinese landscape in blue which together with a cylindrical bowl (No 3777-1901) painted by the same hand with a similar landscape has been ascribed to the factory at Isleworth in Middlesex This factory is said to have been carried on from 1760 for about forty years The authority for this attribution is unknown The bowl referred to is marked with an open capital 'I' above three dots in blue A characteristic common to all these pieces and to No 564 (described below) is the opacity of the paste a feature of the later porcelain of Bow Two bowls in the British Museum reputed to be of Isleworth porcelain are of a different character The mark of a cross in red occurs also on one of a pair of dishes (No 65) described above The question is fully discussed in the *Burlington Magazine* xxi p 39 where this mug and No 564 are reproduced
- 564 Mug, printed in black Mark, a cross incised. About 1770 (PLATE 13)
 Slightly bell shaped with reeded loop handle Printed with two parrots perched on branches above a group of grapes and other fruit H $4\frac{1}{2}$ in diam $3\frac{1}{2}$ in
 This piece was formerly ascribed to Worcester The form of the handle and the opaque character of the paste indicate that it was probably made at Bow in the later years of the factory compare note on No 106 A mug of somewhat similar form with painted decoration incised with the initials RB and ascribed to Bow is in the British Museum Part of the subject of the decoration consisting of a single parrot and fruit reversed with modifications, occurs on a blue printed Caughley porcelain mug in the Museum (No 3348-1901)
Burlington Magazine xxv illustration facing p 39
- 107 Mug, painted in colours About 1760 (PLATE 13)
 Cylindrical spreading slightly at the base loop handle Painted with exotic birds among fruit trees and with a conventional border in red H $5\frac{1}{2}$ in diam $4\frac{1}{2}$ in

[108 Mug, Lowestoft porcelain, see p 160]

109 MUG AND COVER, painted in colours and gilt About 1760 (PLATE 13)

Bell shaped with loop handle On the front is a crest a goat's head erased within a frame work of gilt rococo scrolls. On one side are flowering trees and sheaves on the other and on the cover are sprays of flowers imitated from designs on Japanese *kakemono* ware Round the top and the edge of the cover is a border of cresting in red and gold The cover is surmounted by a figure of a pug-dog H $8\frac{1}{2}$ in diam $4\frac{1}{2}$ in
Journals II, illustration facing p 360

[110 Mug, Bristol porcelain, see p 141]

368 Mug, printed in colours and gilt Mark, an anchor in red, another mark probably a dagger, has been ground off About 1770 (PLATE 13)

Bell shaped with loop handle painted on either side with a gr up of fruit in colours in a shaped panel reserved on a dark blue ground and surrounded by gilt rococo scrollwork and floral sprays. H $4\frac{1}{2}$ in diam $3\frac{1}{2}$ in

191 WATER BOTTLE for a washstand, printed in underglaze blue with a powdered blue ground in imitation of Chinese porcelain About 1765

Bulbous body with long narrow neck and convex swelling below the mouth. Decorated with Chinese landscapes and flowers within three fan shaped panels and six smaller circular and heart shaped panels reserved in white on the blue ground The convex ring is painted with Chinese diaper ornament H $11\frac{1}{2}$ in diam $5\frac{1}{2}$ in
Compare Nos 64 514 515

111. PAIR OF GOBLETs, painted in colours About 1760

Ovoid body small foot painted with a bouquet of various flowers on one side and a spray of narcissus on the other and with small sprays of flowers and foliage on the remaining surface Each H $5\frac{1}{2}$ in diam $4\frac{1}{2}$ in $4\frac{1}{2}$ in respectively
Doubtfully attributed to Bow

[112. TEA POT, Lowestoft porcelain, see p 160]

113. TEA POT AND COVER, printed in purplish brown and printed in colours, on one side is printed an equestrian figure and on the other a half length portrait of Frederick the Great, King of Prussia, with the words "the PRUSSIAN HERO," repeated The latter is copied with slight modifications from a portrait in the possession of Graf von Hochberg, at Rohinstock, painted by Antoine Pesne and engraved by J G Wille About 1756 (PLATE 11)

On the front of the body below the ribbed spout which is painted with sprays of flowers and on the cover are printed trophies of arms The loop handle is in the form of a branching stem from which spring two sprays of flowers and foliage applied to the body and printed in colours The handle of the cover is also in the form of a small stem with coloured flowers and foliage The equestrian portrait shows the king riding to the left on a battlefield with a dead soldier on the ground before him Above the bust portrait are figures of Fame with two trumpets and a cupid with a wreath and a lance H $7\frac{1}{2}$ in diam 6 in

Probably made about the time of Frederick the Great's successes in the Seven Years War and his convention with England in 1756 against France and her Allies The same bust portrait is painted on a Battersea enamel snuff box in the Collection No 155
Compare *Friedrich der Grosse in der Kunst* pl 9 p 17
Chaffers fig 486

114 TEA POT AND COVER, painted in colours in the Chinese style About 1755

Balloon-shaped with loop handle six-sided curved spout and two lines of beading in relief round the body Painted with sprays of tree peony and chrysanthemum and insects

[115 TEA POT, Worcester porcelain, see p 108]

[116 TEA POT, Meissen porcelain, see p 167]

[117. TEA POT, Longton Hall porcelain, see p 122]

[118. TEA POT, Worcester porcelain, see p 109]

119 TEA POT AND COVER, painted in colours About 1750 (PLATE 13)

Moulded in the form of large overlapping leaves with looped stalk forming the handle. The leaves are tinted green with brown or crimson midribs veins and edges. In the interstices between the leaves are a caterpillar and other insects. H $4\frac{1}{2}$ in W $4\frac{1}{4}$ in. The attribution to Bow is uncertain.

[120, 121 COFFEE POTS, Chelsea porcelain, see pp 58, 59]

[122. JUG, Caughley porcelain, see p 150]

[123. TOY TEA-SET, Lowestoft porcelain, see p 160]

[124, 125 CUPS AND SAUCERS, Worcester porcelain, see p 118]

126 TEA CUP, COFFEE CUP AND SAUCER, painted in colours About 1770

All three pieces are painted with a landscape in which are ruined buildings and edged with brown. The tea-cup has no handle. Tea cup H $1\frac{3}{4}$ in diam $1\frac{1}{8}$ in. coffee-cup H $2\frac{1}{2}$ in diam $2\frac{1}{2}$ in saucer diam $4\frac{1}{4}$ in.

These pieces may be compared with the dishes No 62 which are marked with the anchor and dagger.

127. CUP AND SAUCER, painted in colours and gilt, in imitation of Japanese Kaki yemon ware About 1760

Both pieces are painted with pomegranates, insects and sprays of flowers. Cup H $2\frac{1}{2}$ in diam $2\frac{1}{2}$ in saucer diam 5 in.

128 COFFEE CUP AND SAUCER, moulded in relief and painted in underglaze blue in the Chinese style About 1770

Both pieces are moulded with scale pattern and painted with a border of diaper ornament. The handle of the cup is in the form of a branching twig in the middle of the saucer is painted a floral spray. Cup H $2\frac{3}{4}$ in diam $2\frac{1}{2}$ in saucer diam $5\frac{1}{2}$ in.

From the same mould as a cup and saucer in the Museum (No 2890—1901) marked with the anchor and dagger.

[129, 130. CUPS AND SAUCERS, Lowestoft porcelain, see p 159]

131. BOWL, printed in purplish black, partly from plates by Robert Hancock About 1755

Printed inside with two figures beside a fence (now almost obliterated by wear) and outside with the four following subjects — A tea party in a garden combined with a group of children playing with a wheeling chair two beggar women with children a gallant kissing a lady's hand (*L'Amour*) and birds on a tree. H $3\frac{1}{2}$ in diam $8\frac{1}{2}$ in.

Compare Hobson *Worcester Porcelain* p 72. The tea party group differs from that which occurs on Worcester porcelain (e.g., No 668 in the Collection) the lady and gentleman being attended by a negro page carrying a kettle, this version with the signature of Hancock, printed on an enamel watch back assumed to have been made at Battersea is reproduced in Jewitt, 1, p 234 fig 518. From this it appears possible that the printing on Bow porcelain may have been executed at Battersea compare p 6 above. For the print of *L'Amour* compare note on No 607.

- 330 PAIR OF TURLENS AND COVERS, each in the form of a partridge sitting on a nest, with stands, printed in colours. The tureens are copied from a Meissen model. About 1760

The nest is bordered with a wreath of flowers and ears of wheat. The oval stand is painted with sprays of flowers in the middle and a brown border round the shaped rim. Tureens with covers H $4\frac{1}{2}$ in L $7\frac{1}{2}$ in stands L 8 in W $6\frac{1}{2}$ in

In connection with these tureens may be cited an entry in the memorandum book of John Bowcocke dated July 24th 1756. To buy a partridge either alive or dead. Partridge tureens were also made at Chelsea and occur in the Chelsea sale catalogues of the period e.g. No. 59 in that of March 29th 1756.

Bought at Brussels March 4th 1872 see Journals i. 132. Then went the round of all the shops amongst which we laid out about £10 very much to our own satisfaction reckoning that we had secured objects worth nearly £40. Among them was a pair of partridges in their nests with stands printed in bouquets—very perfect and all of old Bow.

Mrs Hodgson pl. 2. Compare also Hirth *Deutsch Tanagra* ii. pl. 2f. No. 30.

- 331 PAIR OF TURLENS AND COVERS, each in the form of a partridge sitting on a nest, with stands, printed in colours. Mark inside one of the tureens and one of the covers 10, inside the other cover 3, in purple. About 1760

The nest is bordered with leaves and twisted stems. The oval stand is painted with a bouquet and sprays of flowers in the middle and a brown border round the wavy rim. Tureens and covers H $3\frac{1}{2}$ in L $5\frac{1}{2}$ in 5 in respectively stands L $7\frac{1}{2}$ in 7 in respectively W $5\frac{1}{2}$ in

Compare note on No. 330.

- 359 DESSERT BASKET AND STAND, printed in colours. About 1760

The basket has two twisted loop handles rising above the rim with flowers applied at the points of attachment. The sides are of openwork curving outwards, with rosettes in relief at the intersections. Inside on the bottom is a bouquet. The stand is moulded in the form of vine leaves (on which are painted bouquets) laid over one another on a tray with openwork rim decorated with rosettes at the intersections. Basket H $3\frac{1}{2}$ in, W $6\frac{1}{2}$ in, stand diam $8\frac{1}{2}$ in.

- 669 TEA CUP AND SAUCER, printed and painted in crimson, and gilt. About 1760

Both pieces have a wavy edge and a border of basketwork pattern moulded in relief. Outside the cup and in the middle of the saucer is a group of children playing in a landscape printed and touched up by painting. The cup has no handle and is printed in colours inside in the bottom with a butterfly. Cup H $1\frac{1}{2}$ in, diam $3\frac{1}{2}$ in saucer diam $5\frac{1}{2}$ in.

Doubtfully attributed to Bow.

- 132 OVAL MOULD of porcelain, impressed with a spray of *prunus* blossom and foliage, used for moulding sprigs to be applied as relief decoration. Found by Lady Charlotte Schreiber in March, 1868, in excavations on the site of the Bow porcelain works, then occupied by Messrs Bell and Black's (later, Bryant and May's) match factory. L 3 in, W $2\frac{1}{2}$ in.

Jewitt fig. 409. Chaffers *Marks and Monograms* 13th edit., fig. 13 p. 935. See note on No. 132a.

- 132a TWENTY SEVEN FRAGMENTS OF VESSELS, found by Lady Charlotte Schreiber in March, 1868, in excavations on the site of the Bow porcelain works, then occupied by Messrs Bell and Black's (later, Bryant and May's) match factory.

Seventeen are unglazed wasters from the kiln one consisting of two portions of cups adhering together. Four have moulded relief decoration five are ornamented with applied sprays of *prunus* blossom in imitation of Chinese (Fuchien) porcelain six others are painted in blue in the Chinese style. Largest fragment W $3\frac{1}{2}$ in.

Compare Jewitt i. p. 203. Chaffers *Marks and Monograms* 13th edition p. 935.

§ 6. *PIECES FOR DOMESTIC USE, WHITE.*

Nos. 135-165.

The following pieces are left unpainted; most of them have relief decoration, either cut in the mould in which the object was shaped, or moulded separately and applied to the surface.

[133, 134. *BUSTS*, Chelsea porcelain, *see* pp 31, 32]

[135-137. *FIGURES*, Bow porcelain, *see* p 14]

[138-140. *FIGURES AND GROUPS*, Chelsea porcelain, *see* p 32]

[141-143. *FIGURES*, Bow porcelain, *see* p 15]

[144, 145. *FIGURES*, Chelsea porcelain, *see* pp. 32, 33]

[146-149. *FIGURES*, Bow porcelain, *see* p 15.]

[150. *FIGURE*, Chelsea porcelain, *see* p. 33]

[151. *FIGURE*, Bow porcelain, *see* p 15]

152. *JAR AND COVER* About 1755 (PLATE 9.)

Ovoid with vertical grooves, round the middle are festoons of drapery hanging from rings in relief. On the top of the cover is a group of foliage and fruit. H. $5\frac{1}{2}$ in., diam $3\frac{1}{2}$ in.

[153. *PAIR OF PEDISTALS*, Chelsea porcelain, *see* p. 33]

154. *PAIR OF SWEETMEAT-DISHES* About 1755. (PLATE 9.)

Each in the form of a conventional shell, encrusted with three murres shells forming supports, a limpet, other smaller shells and coral. Of the same model as No 90. H. $3\frac{1}{2}$ in.

W. $5\frac{1}{2}$ in.

No 154a, Solon, fig 2

155. *PAIR OF SALT-CELLARS*. About 1750 (PLATE 9)

Each in the form of a large shell resting on a heap of smaller shells and barnacles. H. $2\frac{1}{2}$ in., W. $4\frac{1}{2}$ in., $4\frac{1}{2}$ in. respectively

156. *MUG*, decorated with applied sprays of *prunus*-blossom moulded in relief, in imitation of Chinese (Fuchien) porcelain. About 1755.

Bell shaped, with loop handle terminating in a heart, decorated with three large and four smaller *prunus* sprays. H. $6\frac{1}{2}$ in., diam $4\frac{1}{2}$ in.

[157. *CREAM-JUG*, Chelsea porcelain, *see* p 33]

with an anchor in relief upon it. Statuettes began to be made in considerable quantity, among them figures of birds and animals in imitation of, though not directly copied from, those made at Meissen, generally coloured after nature with some attempt at realism.¹ Vases and "useful" ware were painted either with scattered bouquets and insects in the manner of Meissen porcelain of the period² or in Oriental style. For the latter the designs were derived mostly from the Japanese porcelain of the school of Kakiyemon.³ Chinese porcelain was less frequently imitated.⁴

These styles were continued through the following decade, at an early date in which a painted anchor, generally in red over the glaze,⁵ replaced the anchor in relief as the mark of the factory. That the two marks were for a time used concurrently is shown by a pair of figure (No 167) bearing one the earlier, the other the later form of mark, the same inference is supported by the occurrence of the anchor in relief picked out in red.⁶ The developments of style may be followed with the aid of the announcements of the periodical auction sales at which the output of the factory was offered to the public. In 1754 the first mention of scent bottles and other small trinkets occurs in announcements which appeared in the *Public Advertiser* of the sale, "by order of the Proprietors of the Chelsea Porcelain Manufactory" of "All the entire Stock of Porcelain Toys, brought from their Warehouse in Pall Mall, consisting of Snuff boxes, Smelling-bottles, Etwees and Trinkets for Watches (mounted in Gold and unmounted) in various beautiful Shapes, of an elegant Design, and curiously painted in Enamel." Objects of this description continued to be made until the closing of the factory and afterwards by Duesbury at Derby, the specimens in the collection⁷ are shown by their style of decoration to cover the whole range of dates.

The figures made between 1750 and 1760 are characterised by delicacy of modelling and restrained colouring.⁸ Bouquets of flowers, landscapes,

¹ No 150

² Nos 245, 334, 335, 378, 386, 401. It appears that in 1751 pieces of Meissen porcelain, then in the charge of Henry Fox, afterwards Lord Holland at Holland House Kensington but the property of Sir Charles Hanbury Williams, British Plenipotentiary at Dresden were lent for copying at Chelsea to Sir Everard Faulkener, who was interested in the factory. See letter from the Earl of Ilchester in the *Burlington Magazine*, vol. xx (1911-12), p. 361.

³ Nos 375, 382, 383, 403, 405. At a later date the so-called "Imari ware" of the Arita kilns was copied, compare No 337. It is probable that some of the Chelsea vases in Japanese style were copied not from Japanese originals but from imitations of them made at Meissen.

⁴ Nos 349, 373

⁵ Nos 219, 310, 373 &c

⁶ Nos 206, 210, 211, &c

⁷ Nos 262-327

⁸ Nos 167, 171, 173, 175, 208

and figures of birds or insects distributed irregularly over the surface, are the favourite motives of decoration on the "useful" wares.

In a sale catalogue of 1756 the first mention is found of mazarine blue,¹ the earliest of the rich ground colours imitated from the Sevres porcelain of the period but originated at Meissen in the earlier stages of that factory. This is followed in 1759 by pea-green, in 1760 by turquoise-blue² and claret-colour³. These innovations were accompanied by an entire change in the character of the wares. Extravagance of modelling with elaborate rococo scrollwork, sumptuous colouring and profuse gilding supersede the relatively simple decoration of earlier times, while the even cream coloured glaze gives place to a glass-like glaze of greenish tone which collects in thick drops or pools of liquid appearance wherever an angle or hollow affords it lodgment.

The set of groups modelled by the French sculptor Roubiliac⁴ may be cited as characteristic examples of this style, the date of which is indicated by the service made in 1763 as a gift from Queen Charlotte to the Duke of Mecklenburg Strelitz⁵ and the large mazarine-blue vases presented in the same year to the British Museum. Very shortly after this a reversion to a simpler taste, illustrated by the figures of Conway, Wilkes and Chatham,⁶ anticipates the subdued colouring and classical forms which were in vogue after 1770. From about 1759 onwards the mark ordinarily used was an anchor in gold⁷, this continued in occasional use at Chelsea for some time after 1770. An exception of mark is that of the crossed swords in imitation of the Meissen mark.⁸

§ I STATUETTES AND BUSTS WHITE

Nos 133-152

These pieces all date from about the middle of the 18th century.

- 133 BUST OF WILLIAM AUGUSTUS, DUKE OF CUMBERLAND second son of King George II patron of the Chelsea factory (b 1721, d 1765). About 1750 (PLATE 14)

The duke is wearing a breastplate and the ribbon of an order. The bust has a turned wood pedestal. Bust H 4½ in. pedestal 8½ in. measure H 3½ in. d 3 in.

Similar busts occur with the mark of an anchor in relief.

¹ Nos 241, 250, 251, 254, 257, 264, 283, 347, 362, 389, 398, 439

² No 258

³ Nos 239, 336

⁴ Nos 197, 193 marked with an impressed R. compare also note on No 178

⁵ No 254

⁶ Nos 200-202

Nos 196, 246 &c. the red anchor is of rare occurrence on pieces of this period

⁷ No 401

134. BUST OF KING GEORGE II (1727-1760), on detached pedestal About 1750
(PLATE 14)

The king wears a large wig and a loose cloak clasped in front over an embossed cuirass: the Order of the Garter is partly concealed by the cloak. His head is turned towards the left. The pedestal has a bowed front with a moulded panel. H. 17½ in. W. 11½ in.

The bust was formerly erroneously described as being copied from a statue by Rysbrack in Queen's Square Bristol; this statue, however, represents King William III. in whose memory it was erected in 1736. A statue of George II. by Rysbrack at Greenwich executed in 1735 represents the king as a Roman Emperor: it is possible that the present bust may be copied from a statue by Rysbrack made for the old Royal Exchange and presumably destroyed when that building was burnt down in 1839. A similar bust in the British Museum is figured in Solon fig. 7. Another on loan in the National Museum Dublin rests on a wall bracket also in porcelain of rococo style with figures of Britannia and Cupid modelled in high relief illustrated in *Bulletin* 61 part iii pl. vi.

Bought in Edinburgh in October 1869, see *Journals* i. p. 57. Lady Hope on took us into Edinburgh to the shop of the Butts in Queen Street. The first thing that met the gaze of the delighted C. S. was a Plymouth bust (with pedestal) of King George II. exactly the same as that which belonged to the late Dr. Cockerthly of Plymouth which came to him from the manufacturers and which he has left as an heirloom in the family. Butts (knowing nothing of its extreme value) sold it to us for £5. The mistaken attribution to Plymouth appears to be based upon Jewett i. p. 333.

[135-137. FIGURES, Bow porcelain, see p. 14]

138. NURSE WITH A CHILD Copied from statuettes made from a model by Barthélemy de Blemont, at Avon, near Fontainebleau, late in the 16th century. Mark, an anchor in relief on an applied oval medallion. About 1750 (PLATE 15)

She is dressed in costume of the 16th century seated on a low pedestal with the child wrapped in swaddling-clothes on her lap. H. 7½ in.

A "Chelsea nurse" is included in the list of figures enamelled by William Duesbury in 1751-3, see *Bemrose Bow, Chelsea and Derby*, p. 17. Three examples of this figure are cited in the *Archaeological Journal* xix (1862) p. 345. The original figure is sometimes erroneously attributed to Bernard Palissy and described as the "Nourrice de François Premier" Compare Delange *Œuvre de Bernard Palissy*, pl. 83. Solon, *French Pottery*, p. 35. *Papillon Guide du Musée Céramique Sévres* illus. on p. 34.

139. HERCULES AND OMPHALE Copied with slight modifications from an engraving by Laurent Cars after a picture painted in 1724 by François Lemoyne, now in the Musée du Louvre, Paris. About 1750 (PLATE 16)

Hercules is seated on a rock with drapery hanging loosely about him while Omphale stands beside him girt with the lion's skin her right arm thrown round his neck and her left supporting his club. H. 8½ in.

In the sale by Mr. Christie, of the stock in trade of Mr. Thomas Turner in 1767 'a fine white Chelsea group of Hercules and Omphale fetched £115. see *Nightingale*, p. xxxviii. Compare also Mantz, *Boucher* p. 18. A similar model was produced at Ludwigsburg see Wanner Brindt *Alt Ludwigsburg* fig. 66.

140. GROUP, representing a Chinaman about to chastise a little boy. About 1745 (PLATE 17)

The man wears a large hat and a long cloak thrown over an ample robe and has very long moustaches. The boy is clad in a long robe and pointed cap. H. 9½ in.

Solon fig. 1

[141-143. FIGURES, Bow porcelain, see p. 15]

144. PAIR OF FIGURES OF SPINNERS Mark on the front of the base, an anchor in relief on an applied oval medallion. About 1750

Each is represented in a recumbent attitude on an oblong base. Each H. 3½ in., L. 6 in.

145 LION About 1745

Recumbent on an oval base H $3\frac{1}{2}$ in, L. 4 in

[146-149 FIGURES, Bow porcelain, *see* p 15]

150 CANDLESTICK, in the form of a figure of a stork, made in imitation of a Chinese porcelain joss stick holder Mark, an anchor in relief on an applied oval medallion (No 16) About 1750

Standing pluming itself beside a tree-stump H $9\frac{1}{2}$ in

2 cranes as candlesticks figure in the catalogue of the stock in trade of Thomas Turner sold by Mr Christie in 1767 *see* Nightingale p xxxviii

[151 FIGURE, Bow porcelain, *see* p 15][152 JAR, Bow porcelain, *see* p 27]

§ 2 PIECES FOR DOMESTIC USE, WHITE

Nos 153-166

These pieces are decorated only with ornament in relief, moulded or applied to the surface, they all date from about the middle of the 18th century

153 PAIR OF PEDESTALS, moulded in relief Mark, an anchor in relief on an oval medallion applied to one side at the top About 1750

Square with moulded cornice and plinth on each side is a spray of flowers hanging by a ribbon in a rococo-scrolled panel Each H 3 in $1\frac{1}{4}$ in square

[154-156 SWEETMEAT DISHES, SALT CELLARS AND MUG, Bow porcelain, *see* p 27]

157 CREAM JUG, moulded in relief Mark, a triangle incised (No 15) About 1745 (PLATE 14)

The jug is supported on the backs of two goats lying down and has a handle in the form of a leafy oak twig In front under the lip is an applied spray of flowers H $4\frac{1}{2}$ in W $2\frac{1}{4}$ in

Another similar jug with the mark Chelsea 1745 accompanied by a triangle incised is figured by Jewitt i p 193 The pattern is copied from silversmith's work a version of it in silver with the London hall mark for the year 1737 8 was formerly in the Willett Collection

[158, 159 CREAM STOOP AND TEA POT, Bow porcelain, *see* p 28]

160 CUP AND SAUCER, moulded in relief Mark on the cup, a triangle incised About 1745

The cup has no handle and is moulded in the form of twisted overlapping leaves the saucer is decorated with a wreath of foliage Both pieces have a scalloped rim H $1\frac{1}{2}$ in diam $2\frac{1}{4}$ in saucer diam $4\frac{1}{4}$ in

161 TWO CUPS moulded in relief About 1750 (PLATE 14)

Decorated with fluting over which are curved sprays of flowers in relief springing from the base Expanding rim with wavy edge Each H $2\frac{1}{4}$ in diam $2\frac{1}{4}$ in

[162-165 CUPS, SAUCERS, EGG CUPS, AND KNIFE HANDLES, Bow porcelain, see p 28]

166 SCENT BOTTLE AND STOPPER, in the form of a figure of a boy with a goat
Copied from a Meissen porcelain model About 1755 (PLATE 14)

The goat is attempting to butt the boy who stands holding one of its horns beside a tree trunk festooned with vine H 4 in

Compare Fischer *Sammlung Alt Meissner Porzellan* pl xxii No 477

[For other scent bottles in plain white Chelsea porcelain, see Nos 279, 301, pp 49, 52]

§ 3 STATUETTES AND GROUPS, COLOURED

Nos 167-205

These pieces are all painted in enamel colours over the glaze Except in the case of three of the earliest examples Nos 167, (171, 175,) gilding has also been added in the later pieces it is profusely applied and highly burnished

167. PAIR OF FIGURES of dwarfs, a man and a woman Mark, on the former, an anchor in relief, painted in red, on an applied oval medallion, on the latter, an anchor in red About 1755 (PLATE 18)

The man wears a high conical hat with feathers on one side a tunic with slashed yellow sleeves and big black buttons a pink fringed belt and black shoes, and carries a sword at his right side The woman is dressed in a white cap and bodice flowered skirt and red shoes and stands on a base with applied flowers and foliage H 6½ in 5½ in respectively

Figures from the same model afterwards made at Derby are described under No 227 in the price list of that factory as a Pair Grotesque Punks see Haslem p 175

Acquired by Lady Charlotte Schreiber in August 1869 see *Journals* 1, p 36 On the 28th Mr Emerson Norman of Norwich came He brought up with him a Chelsea figure

of a dwarf in a large hat (marked with a raised anchor) and a female figure to match (marked with a red anchor) These we obtained in exchange These figures are a great addition to our collection

168 PAIR OF FIGURES A pedlar and his wife About 1760 (PLATE 19)

Both figures stand supported by a tree stump on a round base with applied flowers and foliage The man has a basket of bottles slung in front of him he is dressed in a fur cap long greenish-blue fur lined coat white waistcoat and blue and yellow striped breeches His wife carries a box of trinkets fastened round her waist and wears a white cap red cape purple dress and flowered petticoat H 10½ in 10 in respectively

Exhibited in the Loan Collection at the Salisbury and South Wilts Museum Salisbury in 1872 see Reid *Porcelain Statuettes* p 168

Chaffers fig 503

[169 FIGURE, Longton Hall porcelain, see p 121]

170 GROUP The three Maries At the back is a socket for the insertion of a wooden cross About 1760 (PLATE 19)

The Virgin stands with clasped hands wrapped in a turquoise blue cloak over a flowered robe One of the other Maries stands behind her with right arm stretched out as a support to the cross whilst the third is seated in contemplation at her side H 10½ in W 9½ in

Chaffers fig 506

- 171 LEDA AND THE SWAN Adapted from a painting by François Boucher, exhibited in 1742, now in the National Museum, Stockholm Mark, an anchor in red About 1755 (PLATE 20)

Leda is seated on a tree stump slightly draped in a pink mantle looking down with a gesture of surprise at the swan by her side a cupid also stands beside her H 6½ in W 6½ in

An attendant nymph in the original composition has been replaced by the figure of Cupid compare Michel François Boucher, p 192 Nolhac, François Boucher pl 32 A Sevres biscuit porcelain group after the same original is in the Museum No 382 1874

172. THREE FIGURES of monkeys, copied from Meissen figures belonging to a set known as the "Affenkapelle," modelled by Johann Joachim Kaendler, about 1740, as a caricature of the Saxon Court Orchestra at Dresden Mark on each, an anchor in red About 1755 (PLATE 18)

Two are dressed as men and one as a woman in costume of the period Both the former are standing one wearing a cocked hat a yellow short sleeved tunic, and purple breeches is playing a pipe and a side drum the other clothed in a green and purple cap loose white shirt and purple breeches carries two draped kettle drums slung on his shoulders The female wears a lace cap tied with ribbons and a flowered Watteau dress over a yellow bodice and skirt she is seated in a folding chair singing from a music book open on her knees All three figures are supported on rococo scrolled bases with applied flowers and foliage H 6½ in, 5 in 5½ in respectively

In the Sale Catalogue of the Chelsea factory for 1756 frequent mention is made of Musical figures representing monkeys in different attitudes or monkeys playing on music Compare Berling Meissner Porzellan p 92 Fischer Sammlung Alt Meissner Porzellan pl xxxvii figs 148 150 159

173. PAIR OF FIGURES of little girls, emblematic of Painting and Astronomy Mark on each, an anchor in red About 1755 (PLATE 18)

Both figures are draped round the waist and wear, the one a gold chain round her neck from which a mask is suspended the other a necklace and bracelets of pearls and sandals The first holds a palette in her right hand while with her left she supports a canvas painted with figures in a landscape The second holds up with her left hand a panel on which below a landscape are astronomical signs Each stands on a mound with applied flowers and foliage H 5½ in 5½ in respectively

- 174 MASKED MAN dancing with a woman, copied with modifications from a Meissen group modelled about 1740 by Kaendler Mark, a small anchor in red About 1755 (PLATE 18)

The man wears a wide plumed hat partly coloured mask white tunic with turquoise blue sleeves pink breeches and blue shoes the woman has her hair in two long plaits, and is dressed in a purple bodice laced in front white apron yellow skirt and red shoes The group is supported on a rococo scrolled base with applied flowers and foliage H 7 in

Probably from the same model as the beautiful group of figures of a man and woman dancing which appears in the Sale Catalogue of the Chelsea factory for March 31st 1756 A "pair of Miscreaders" occurs in the list of figures enamelled by William Duesbury in 1751 3 Bought in Paris on February 10 1878 see Journals ii p 112, 'Through the intervention of Wautz we became possessed of a lovely Chelsea group of Waltzers which we had seen at Caillots in the morning Compare also Berling Meissner Porzellan fig 86 Fischer Sammlung Alt Meissner Porzellan pl ii, No 932 Bemrose Bou Chelsea and Derby Porcelain p 17

- 175 FLOWER HOLDER, in the form of two boys struggling with a fish About 1755 (PLATE 18)

Two boys with pink drapery partly thrown over them struggling with a large fish The group is supported on a rocky base on which are applied flowers and foliage H 8½ in

A fine white group of boys and fish was sold as part of the stock of Mr Thomas Turner, "Chinaman," at Christie's, in 1767 see Nightingale p xxxviii

176. PAIR OF STATUETTES, known as the "Ranelagh figures", a young man holding in his left hand a letter inscribed "*Dominæ Lucretiæ*," and a lady with a miniature of a gentleman suspended by a ribbon from her shoulder About 1760 (PLATE 21.)

The man wears a plumed cocked hat, yellow lined green cloak over a flowered doublet, white breeches and yellow shoes, and stands against a pedestal between two tree stumps, on a rococo scrolled base. His companion is dressed in a fur lined green cloak falling loosely from her shoulders, a crimson bodice and yellow shoes and is supported by a tree stump, she holds a bunch of flowers in her right hand. Both figures are supported on a rococo scrolled base H $11\frac{3}{4}$ in, $12\frac{3}{4}$ in respectively.

Bought at Antwerp on November 9th, 1891 see *Journals* II, p 371. 'To our surprise found at Van Hercks a grand pair of Chelsea figures (Ranelagh model) for which they asked a moderate price, so we bought them

177. PAIR OF FIGURES A man and woman dancing a minuet Copied from figures in a painting by Antoine Watteau, now in the National Gallery of Scotland at Edinburgh, of which an engraving by Laurent Cars under the title "*Fêtes Vénitienes*" accompanies the Collection, No 1816 About 1760 (PLATE 22)

The man wears a plumed purple cap, a crimson lined turquoise blue sleeved robe flowered waistcoat, breeches decorated with coloured discs and red shoes. The woman is dressed in a crimson lined greenish blue cloak hanging loosely from her shoulders, yellow bodice with flowered panel in the front, flowered skirt which she holds out with both hands, and red shoes. Both figures are supported on rococo scrolled bases that of the woman being painted with a spray of flowers. The man is supported by a tree stump H $11\frac{1}{2}$ in, $10\frac{1}{2}$ in respectively.

The subject of these figures was a favourite one for the decoration of Battersea enamels, compare Nos 1444 1445 and 1538 in the Schreiber Collection.

Burton, *English Porcelain*, pl 1, *Porcelain*, pl xxviii, Dillon, *Porcelain*, 1904, pl xlv, *Porcelain*, 1910 fig 268

178. GROUP. A youth playing a hurdy-gurdy, while a girl is teaching a dog, dressed as Harlequin, to dance on a pedestal Adapted from a composition by Carle Vanloo About 1765 (PLATE 22)

The youth is dressed in a wide black hat, pink sleeved flowered coat and breeches, the girl, who is half sitting on the branch of a flowering tree, wears plumes in her hair, a yellow cloak and pink lined greenish blue dress caught up to show a flowered petticoat.

The group is supported on a rococo-scrrolled base with applied flowers and foliage H 11 in

Compare *Peinture Décorative au XVIII^e Siècle 1^{re} Série*, pl 29 It is asserted by Charles Welch in the Victoria History of Middlesex (vol II, p 154) that this group is from a model by Roubiliac

[179, 180. FIGURES, Chelsea Derby porcelain, see p 66]

[181. GROUP, Bow porcelain, see p 12.]

182. JUSTICE About 1765 (PLATE 21)

A female figure standing with closed eyes, holding in one hand a sword hilt (the blade being broken off), the other hand is stretched out to hold a pair of metal scales also missing. She wears a flowered robe with a pink lined greenish blue cloak thrown over it and is supported on a rococo scrolled pedestal H $10\frac{1}{2}$ in

Bought at Brussels on March 8th 1874, see *Journals* I p 248 "We strolled into Stroobant's shop on the Boulevard d'Anvers. He showed us a very fine Chelsea figure of Justice, 15 inches high and quite perfect. . . . We possessed for £12 10s what he began by asking us £20 for"

183. BOY with a basket of grapes, perhaps emblematic of Autumn. About 1760. (PLATE 18)

He is seated on a stump, nude, except for loose green and yellow drapery thrown over the left shoulder. He has a wreath of grapes on his head and a bunch in either hand, others be at his feet. H 6½ in

184. CHILD with a camel crouching at her feet, emblematic of Asia. About 1760. (PLATE 19)

She stands with a flaming vase in one hand and a bunch of grapes in the other, she is wrapped in coloured drapery and has a wreath of apples on her head. The group is supported on a mound covered with applied flowers and foliage. H 9½ in

185. DAVID GARRICK (b 1717, d 1799) in the character of *Tancred*, in Thomson's *Tancred and Sigismunda*. About 1760. (PLATE 19)

He wears a fur shako, green fur lined dolman, purple tunic, flowered breeches and red boots, and stands against a tree trunk on a rococo scrolled base on which are applied flowers and foliage. H 8½ in

Garrick first appeared as Tancred in 1744-5. A print of later date (1778) from Bell's *British Theatre*, representing him in this character, but differently attired, accompanies the Collection (No 1817). Other examples of this and the following figure are illustrated by Mrs Hodgson, pl 10

186. MRS CIBBER (b 1714, d 1766) in the character of a *Vivandière*. About 1760. (PLATE 19)

She stands holding a basket of bottles on a rococo scrolled base with applied flowers and foliage and wears a white handkerchief tied over her head, a pink jacket over a red bodice, flowered skirt and pink shoes. H 8½ in

Compare note on No 183

187. PAIR OF SWEETMEAT-STANDS in the form of figures of a negro and negress holding shells. About 1760. (PLATE 19)

The man wears a figured tunic and pink breeches the woman a turquoise blue bodice and pink lined figured skirt, both figures are kneeling on one knee, and supporting with the other a shell, which is painted inside with insects. Both rest on rococo scrolled bases. Lach, H 7½ in

- [188. FIGURE, Bow porcelain, see p 12]

- [189. FIGURE, Longton Hall porcelain, see p 121]

190. PAIR OF FIGURES. Mars and Bellona. About 1760. (PLATE 19)

Mars is clad in a cuirass with gilt scales over a turquoise blue tunic, a white cloak hanging from his shoulders, a purple helmet with white plume, and buskins, he stands holding a sword in his left hand, with a purple standard, a shield, drum and cannon ball at his feet. Bellona is similarly armed with a purple helmet with red and white plumes and a gilt-scaled cuirass over a purple tunic, she wears also a turquoise blue cloak hanging loosely from her left shoulder, and a flowered skirt. She stands supported by a shield moulded with Medusa's head. Both figures rest on rococo scrolled bases. H 14 in, 13½ in respectively

191. REAPER, perhaps emblematic of Summer. About 1760. (PLATE 23.)

He stands bare legged with a sickle in one hand, in the act of lifting a sheaf, on a rococo scrolled base. Behind him is growing corn, at his feet, among flowers and corn, are a flail and a small barrel shaped flask. He wears a black hat with two ears of corn stuck in it, a loose white shirt and red breeches. H 12½ in

A similar figure in the British Museum is marked with an anchor in gold, see Hobson, *Catalogue*, p. 37, No 44, pl. 12

- 192 GROUP, known as the "Music Lesson, forming with the two following pieces a "garniture de cheminée" or set. A shepherd boy teaching a shepherdess to play the flute, modelled by Louis Francis Roubiliac (b 1695 d 1762), with alterations, after a painting by François Boucher, entitled 'L'Agreable Leçon, of which an engraving by J E Nilson accompanies the Collection No 1818 Mark, an anchor in gold, and "R, the mark of the modeller, impressed. About 1765 (PLATE 24)

The figures are seated on a mound in front of a *bocage* consisting of a flowering hawthorn. The boy wears a wide blue hat with a spray of hawthorn in it, a richly patterned coat and breeches and red shoes. By his side is a dog. The shepherdess is dressed in a blue bodice, flowered skirt and petticoat and green shoes. On her lap is a lamb. With her left hand which is passed through the handle of a basket of flowers she holds a ribbon attached to the neck of one of two lambs which lie at her feet. The whole group is supported on a gilt rococo-scrrolled base decorated with applied flowers and foliage. H 16 in W 11 in.

In the Catalogue of the last sale of Chelsea porcelain held by order of Spimont on February 15th 1770 Lot 41 is A very large and curious group of a shepherd teaching a shepherdess to play the flute. £8 see Nightingale Contributions p 6.

Church fig 10 Bemrose *Bout Chelsea and Derby Porcelain* pl v Compare also Michel François Boucher Catalogue No 13,6

- 193 PAIR OF GROUPS, of two figures each, emblematic respectively of Winter and Spring, and Summer and Autumn forming with the preceding group a *garniture de cheminée* or set. Mark on each, an anchor in gold, and "R (No 23) impressed, the mark of the modeller Louis Francis Roubiliac (b 1695, d 1762) About 1765 (PLATE 25)

The first group is composed of a man skating and a woman carrying flowers in her apron with a holly bush behind them. The man wears a green fur lined cap, a purple coat also lined with fur over a richly figured tunic, breeches and high boots. The woman dressed in a short-sleeved green bodice, white apron, flowered skirt and blue shoes holds a bouquet in her left hand. The companion group consists of a woman holding a sickle with corn and two birds at her feet and a gardener carrying fruit in his apron standing in front of an apple tree. The woman has flowers in her hair and a wide blue hat hanging round her neck and wears a red bodice and a blue lined skirt with gilt flowers caught up so as to show a richly figured petticoat. The gardener is attired in a crimson coat with gilt flowers, red breeches and blue apron and holds a green hat in his left hand. Both groups rest on gilt rococo-scrrolled bases with applied flowers and foliage. H 14 in 12½ in respectively.

The figure of Autumn may be compared with a Bow figure in the Collection (No 23) which appears to be adapted from it.

- 194 PAIR OF FIGURES, a shepherd and shepherdess. Mark on each, an anchor in gold. About 1765 (PLATE 31)

Both figures stand beside flowering tree stumps on rococo-scrrolled bases decorated with applied flowers and foliage. The shepherd has a dog, the shepherdess a lamb at her side. The former holds flowers in his hands and wears a wide brimmed black hat, turquoise blue coat with a pink lined yellow cloak thrown over it and a wallet slung across his left shoulder, a white shirt, red breeches with sheepskin round the waist and black shoes. The shepherdess has a rose in her right hand and a basket of flowers under her left arm. She is dressed in a hat with feathers, loose red drapery over her left shoulder, a crimson bodice, white apron and turquoise blue skirt caught up by her right hand so as to display a flowered petticoat and red shoes. H 17½ in 12½ in respectively.

Chaffers fig 501 Gilb and Rackham pl 22

- 195 PAIR OF FEMINAL BUSTS, emblematic of Winter and Spring, adapted from Meissen models. Mark on "Winter, an anchor in gold. About 1760 (PLATE 33)

Winter is personified by a bearded man in a fur lined crimson cloak. Spring by a young woman with drapery and flowers thrown over her shoulder and a wreath on her head. Both pedestals are of square section with moulded plinth that of Winter has a bunch of holly berries and leaves on the front. Each H 5½ in.

196. ACTOR IN PSEUDO TURKISH COSTUME Mark, an anchor in gold (No 22)
About 1765 (PLATE 26)

He wears a turquoise blue turban, a parti coloured mask, yellow coat with ermine lining over a pink tunic decorated with peacocks feather pattern greenish blue breeches and red buskins. He stands beside the stump of a flowering tree on a rococo scrolled base on which are applied flowers and foliage H 12½ in

- [197, 198. GROUP AND FIGURES, Bow porcelain, see p 12]

199. HUSSAR About 1765 (PLATE 33)

The figure stands supported by a tree stump on a base with applied flowers and foliage. He holds a sword in his right hand and wears a fur shako purple tunic, fur lined red dolman flowered breeches and high red boots H 4½ in

In the Sale Catalogue of the Chelsea Factory for February 16th 1770 Lot 1 is Two small pots to mount, and a small Hussar 7s see Nightingale Contributions p 7

- 200 GENERAL, afterwards Field Marshal, CONWAY (b 1721, d 1795), cousin of Horace Walpole. At his feet is a cupid supporting a shield with the crest of his family, a Moor's head. About 1765. Made with the companion statuette of John Wilkes to commemorate the popular agitation in favour of Wilkes in 1763, and the dismissal from his command and his post in the royal bed chamber in 1764 of General Conway for speaking in Parliament against the Government on questions involved in Wilkes's case (PLATE 21)

The general stands on a rococo scrolled base in semi military costume, with a bâton in his right hand and his left hand resting on a cannon, behind which are two pink standards H 12½ in

Chaffers fig 500, Garnier, *Histoire de la Céramique*, fig 157

201. JOHN WILKES (b 1727, d 1797), standing beside a pedestal inscribed "INº WILKES, ESQ'," on which are scrolls with the words "MAGNA CHARTA" and "BILL OF RIGHTS." At his feet is a cupid with a cap of liberty and a volume entitled "LOCK ON GOVT." About 1765. Companion to No 200 (PLATE 21)

Wilkes stands on a rococo scrolled base with a pink mantle thrown over his left shoulder his left hand on his hip his right holding a pen and resting on the pedestal H 11½ in

See note on No 200

Chaffers fig 499

- 202 LORD CHATHAM (b 1708, d 1778) resting his right arm on a pedestal inscribed "VISCOUNT PITT OF BURTON PYSSANT, EARL OF CHATHAM LORD KEEPER OF HIS MAJESTY'S PRIVY SEAL", at his side are a kneeling Indian woman and an alligator, emblematic of America. Mark, an anchor in gold. About 1766 (PLATE 27)

Lord Chatham wears a court dress of white and gold and a purple cloak. The Indian whose skin is painted black, wears flowered drapery and a feather head dress and carries a quiver at her side is a palm. On the pedestal and at its foot are books, one corner of it is adorned with a lion's head and two paws. The group is supported on a shaped base H 14½ in, W of base, 11½ in

Lord Chatham was raised to the Peerage and became Lord Keeper in 1776, and in the same year declared himself in favour of a conciliatory policy towards the American Colonies Church, fig 11 Journals, II, illustration facing p 454

- [203. GROUP Chelsea-Derby porcelain, see p 67]

- 204 JAMES QUIN (b 1693, d 1766) in the character of *Ialstaff* About 1763
(PLATE 21)

Standing figure dressed in a plumed pink hat pink coat over a flowered doublet green breeches and top boots. In the right hand is a sword (the blade of w^hch is missing) and on the left arm a shield a paper sticking out of a pocket in the doublet is inscribed—

A Capon		s	d
Sauce	:	2	0
Sack	:	4	0
		5	0
		<hr/>	
		11	0

The figure is supported by a tree stump on a rococo scrolled base with applied flowers and foliage H 13 in

A large figure of *Ialstaff* if it occurs in the Catalogue of Chelsea porcelain sold by Messrs Christie and Ansell on May 5th 1879 see *Nightingale Contributions* p 55. This figure is a modification with addition of a beard of an early Bow model (exemplified by No 136 in this collection) based upon an engraving by James Mc Ardell

- [205 FIGURE, Chelsea Derby porcelain, see p 66]

§ 4. FIGURES OF ANIMALS AND BIRDS, COLOURED

Nos 206-235

These figures are all painted in colours after nature, gilding is not used in their decoration. All belong to the earlier periods of the factory, before 1760

- 206 GROUP OF TWO KIDS Mark, an anchor in relief painted in red on an applied oval medallion About 1755

Two kids lying down on an oval base painted with flowers and foliage H 2½ in L of base 4½ in

- 207 PAIR OF FIGURES, a goat, and a she goat with her kid About 1755 (PLATE 18)

Both figures stand on oval bases painted with sprays of flowers H 6½ in 4½ in respectively each L of base 4½ in

- 208 LAMB lying down Mark, an anchor in red About 1760 (PLATE 18)

H 1 in L 2½ in

- 209 PAIR OF FIGURES OF PUG DOGS About 1755 (PLATE 33)

Each has a red collar with bells and is sitting up on an oblong base H 3½ in 3½ in respectively

Bought at Rotterdam on August 24th 1869 see *Journals* i p 35. Went to Van Menden and made several purchases to wit two Chelsea pugs £1

- 210 BIRD Mark, an anchor in relief painted in red on an applied oval medallion About 1755

Perched on the stump of a tree with flowers and leaves. The head back and wings are black with red spots the breast white H 4½ in

Chaffers fig 502, *Journals* ii, illustration facing p 24

211. BIRD Mark, an anchor in relief painted in red on an applied oval medallion About 1755 (PLATE 18)
A crested bird with a long tail perched on the stump of a tree with small fruit and leaves H $8\frac{1}{2}$ in
212. FEMALE HEN HARRIER Mark, an anchor in relief painted in red on an applied oval medallion About 1755 (PLATE 28)
Perched on the stump of a tree with leaves and flowers H $6\frac{1}{2}$ in
Mrs Hodgson pl 8
213. BIRD (warbler?) Mark, an anchor in relief painted in red on an applied oval medallion About 1755
Perched with wings partly outspread on the stump of a tree H $5\frac{1}{2}$ in
214. PAIR OF FIGURES OF GEESE Mark, an anchor in relief painted in red on an applied oval medallion About 1755 (PLATE 28)
Each supported on a circular base on which are flowers and foliage Each, H $5\frac{1}{2}$ in
215. PAIR OF FIGURES OF COCK PTARMIGANS Mark on each, an anchor in relief painted in red on an applied oval medallion About 1755
Each stands among corn and flowers on a round base H $5\frac{1}{2}$ in, 6 in respectively
216. CRESTED BIRD Mark, an anchor in relief painted in red on an applied oval medallion About 1755 (PLATE 28)
The bird has a brown back, head and tail, yellow breast and reddish crest, and is perched on a tree stump with leaves H $6\frac{1}{2}$ in
Mrs. Hodgson pl 8
217. PAIR OF FIGURES OF AQUATIC BIRDS Mark on each, an anchor in relief on an applied oval medallion About 1755
Each stands on the stump of a tree pluming itself Each, H 4¹ in
218. BIRD (greenfinch?) Mark, an anchor in red About 1760 (PLATE 18)
Perched on the stump of a cherry-tree with fruit and leaves H $8\frac{1}{2}$ in
219. PAIR OF FIGURES, a cock and hen Mark on each, an anchor in red (No 21) About 1760 (PLATE 18)
H $6\frac{1}{2}$ in $5\frac{1}{2}$ in respectively
In the sale catalogue of the Chelsea factory for April 12th, 1756 No 22 is 'A Piantam cock and hen see Read *Chelsea Porcelain* p 41
Chaffers fig 502 *Journals* 11 illustration facing p 24. Exhibited in the Loan Exhibition at the Salisbury and South Wilts Museum, Salisbury, in 1872, see Read *Porcelain Statuettes* p 6
220. GROUP OF TWO PARTRIDGES Mark, an anchor in red About 1755
One stands with outspread wings among foliage on a rock beside which the other is sitting H $4\frac{1}{2}$ in, W 5 in
221. PAIR OF FIGURES OF BARN OWLS About 1755
Each perched on the stump of a tree with leaves and berries supported on an eight sided base Modeled with only three claws on each foot Each H $8\frac{1}{2}$ in

222. GREEN PARROT About 1755

Perched on the stump of a tree with flowers and leaves H $4\frac{3}{8}$ in

223. PAIR OF FIGURES OF PARROTS About 1760

Each perched on the stump of an apple tree with fruit and leaves, rising from a scrolled base
A butterfly is painted on the front of the stump Each, H $8\frac{1}{2}$ in

224. PAIR OF FIGURES OF TAWNY OWLS About 1760

Perched on a stump on which are applied flowers and leaves, and also sprays of flowers
painted in purple H $7\frac{1}{2}$ in, $7\frac{3}{4}$ in respectively

225. PAIR OF FIGURES OF SCOPS OWLS, on detached pedestals About 1760

Each is perched with a smaller bird grasped in its claws The pedestals have both a shaped front
and sides and are decorated with scrollwork in relief and small panels painted in colours
with landscapes Each, H $6\frac{1}{2}$ in, W of pedestal $3\frac{1}{2}$ in

Chaffers, fig 502 *Journals*, II., illustration facing p 24 Exhibited in the Loan Exhibition
at the Salisbury and South Wilts Museum, Salisbury in 1872 see Read, *Porcelain
Statuettes* p 6

[226, 227. FIGURES, Bow porcelain, see p 13]

228. PAIR OF FIGURES OF DOVES About 1755

Standing on round bases among ears of corn and flowers Each, H $2\frac{3}{4}$ in

229. PAIR OF FIGURES OF GOLDFINCHES About 1755 (PLATE 18)

Each perched on the stump of a tree with flowers and foliage H $4\frac{3}{4}$ in
Exhibited at Salisbury in 1872, see Read, *Porcelain Statuettes*, p 6

230. PAIR OF FIGURES OF BLUE TITMICE. About 1755 (PLATE 18)

Each perched on the stump of a flowering tree H $4\frac{1}{2}$ in

[231. PAIR OF FIGURES, Bow porcelain, see p 13]

232. PAIR OF FIGURES OF GREEN WOODPECKERS About 1755.

Each perched on the stump of a tree with flowers and foliage H 5 in
Chaffers fig 502, *Journals* II., illustration facing p 24 Exhibited at Salisbury in 1872,
see Read *Porcelain Statuettes*, p 6

[233. FIGURE, Bow porcelain, see p 13]

234. PAIR OF FIGURES OF CANARIES About 1760

Each perched on the stump of a tree with flowers and leaves H $2\frac{1}{2}$ in W $2\frac{3}{4}$ in respectively

235. CANARY About 1760

Perched on the stump of a tree with flowers and leaves and a branch which forms a whistle
H $2\frac{1}{2}$ in

§ 5. VASES AND ORNAMENTAL PIECES, COLOURED.

Nos. 236-261.

All these are decorated with enamel colours and gilding except the earlier pieces (Nos. 236, 245, 252, 259), on which gilding is absent, a pair of pedestals (No. 248), which are ornamented with gilding alone, and Nos. 241 and 250, on which the colour is under the glaze.

236. VASE, of Chinese form Mark, an anchor in relief on an applied oval medallion. About 1750

Ovoid body, painted with a landscape in which are two figures on a wooden bridge, a castellated tower, and in the background a town. Long narrow neck, from which spring two ogre's head loop handles, spreading foot H $5\frac{1}{2}$ in diam $1\frac{1}{2}$ in
Formerly in the collection of Llewellyn Jewitt and illustrated in his work, *Ceramic Art in Great Britain*, i fig 380

237. VASE AND COVER, decorated in imitation of Japanese Kakiyemon ware Mark inside the neck and cover, an anchor in red About 1755 (PLATE 29)

Hexagonal, with slightly convex sides rounded shoulder, short nearly vertical neck and low domed cover with flat knob On three sides is a phoenix perched on a flowering tree, the alternate sides are painted with flowering plants On the shoulder and on the cover are three similar birds with outspread wings in shaped panels reserved on a ground decorated with red lotus and chrysanthemum flowers and foliated scrollwork in blue H $12\frac{1}{2}$ in, diam $6\frac{1}{2}$ in

A Japanese vase identical in form and pattern is at Hampton Court Palace
Dillon *Porcelain*, 1900 fig 266 Gibb and Rickham, pl 23

238. VASE AND COVER, decorated in imitation of Japanese Kakiyemon ware About 1755

Hexagonal, with slightly convex sides rounded shoulder short vertical neck and low domed cover with flat knob The body, shoulder and cover are each divided into six panels decorated alternately with a gilt rosette amid white foliated spirals reserved on a red ground and with a floral spray or a fan and ribbons The panels on the body and shoulder are counterchanged H $10\frac{1}{2}$ in, diam $6\frac{1}{2}$ in

42. PAIR OF VASES, decorated in imitation of Japanese Kakiyemon ware About 1755

Of hexagonal section with ogee curved sides and short neck The sides are painted with two alternating designs of flowering plants, with a phoenix among them in one On the neck are floral sprays H $9\frac{1}{2}$ in, $9\frac{1}{2}$ in, diam $4\frac{1}{2}$ in $4\frac{1}{2}$ in respectively
New, pl 1 Solon pl 1

239. PAIR OF VASES AND COVERS About 1765 (PLATE 30)

Each has an ovoid body and short concave neck with chest coloured ground, the body is supported by three white curved figures ending downwards in lions' paws which rest on a moulded circular pedestal painted with trophies of arms *en grisaille* Wreaths of flowers painted in colours are festooned round the body and across the figures The high domed covers are decorated with gilt pierced rococo scrolls and surmounted by a bouquet of flowers H $10\frac{1}{2}$ in, $10\frac{1}{2}$ in, diam $4\frac{1}{2}$ in, $4\frac{1}{2}$ in respectively

Chaffers, fig 503

240. VASE About 1765 (PLATE 31.)

Pear shaped body with wide mouth, spreading foot. On the body are groups of exotic birds in landscapes in three panels surrounded by rococo scrolls and on the foot are single birds in similar panels. The upper part is decorated with perforated scrollwork. H 6½ in, diam 5½ in.

241. SET OF THREE VASES, moulded in relief and decorated with gilding on a dark mazarine-blue ground. About 1765 (PLATE 31)

Each has a bulbous body moulded with vine-leaves, grapes and branches and further decorated with insects in gold on the blue ground, short narrow neck expanding upwards and moulded with a border of pointed leaves. Two scroll handles spring from the shoulder, the high foot has a foliated border. A lizard is coiled round the foot of the smallest of the three vases. H 12½ in, 11½ in, 12½ in, W 7½ in, 7½ in, 7½ in respectively.

These vases are probably similar to the 'Two Vases of deep blue embossed with gold leaves from the Chelsea Manufactory, spoken of by J. T. Smith in *A Book for a Rainy Day* as among the treasures of Mr William Esdaile's collection seen by him at Clapham in 1829. Gibb and Rackham, pl. 24.

[242. PAIR OF VASES, Chelsea Derby porcelain, see p. 72.]

243. VASE AND COVER About 1755 (PLATE 36)

Depressed globular body, painted on either side with a landscape, with two grotesque satyrs mask handles, high foot decorated with insects. The cover is gadrooned and surmounted by a floral spray, between the leaves of which are insects, round the edge is a gilt border. H 3½ in, W 3½ in.

[244. SOUP-TUREN, see p. 55.]

245. PEDESTAL, painted in colours in the style of Meissen porcelain. Mark, an anchor in relief painted in red on an applied oval medallion. About 1755 (PLATE 36)

Of quatrefoil section with mouldings round the top and base. Painted with a carnation and other detached flowers and insects. H 4½ in, diam 2½ in.

246. PAIR OF PEDESTALS. Mark, an anchor in gold (No. 20). About 1765

Nearly circular at the top, with three rococo scrolled feet slightly decorated in purple, pea green and gold. Each, H 3½ in, W 4½ in.

247. PEDESTAL. About 1755

Flat back, bowed front and sides with scrolled feet at the angles decorated with pea green foliage and gilt lines. On the front is a landscape in a medallion, the sides are painted with insects. H 4 in, L 8 in, W 5½ in.

Illustrated in *The Connoisseur*, 1910, vol. xxvi, p. 226.

248. PAIR OF PEDESTALS, with gilt decoration. About 1770 (PLATE 38)

In the form of a plinth with four incurved sides on which are four griffins with scrolled extremities, supporting on their heads a tablet of the same form as the plinth. H 2½ in, 2½ in, W 3½ in, 3½ in respectively.

These pedestals may have been made during the Chelsea Derby period, compare with the pedestals of the groups Nos. 411, 427.

249. PASTILLE BURNER, decorated with applied may-blossom in full relief. About 1760

In the form of a cone closely set with red flowers having green centres, except on four small spaces near the top which are perforated. The top is surmounted by a yellow rose. H 5½ in, diam 3½ in.

250. STAND FOR A MIRROR, decorated with gilding on a dark mazarine-blue ground, with engraved white metal back About 1760 (PLATE 38)

In the form of a fountain resting on six scrolled feet, decorated with sprays of flowers in gold in shaped dark blue panels and with rococo scrolls and rushes in relief, gilt. The front is pierced with a half rosette. Over the top is thrown a white drapery with gilt floral sprays and tasselled ends. On the metal door at the back are applied the initials "J M" in monogram. Three rectangular openings for drawers, now missing, have been cut in the panelling of the front. H 9 in, L 12 in, W 8½ in.

251. INKSTAND, with covered pen tray, taper-holder, ink pot and pounce-pot, both with covers Mark, an anchor in gold About 1765

The stand consists of a shaped platform with scrolled edge, at the back of which is the narrow pen tray. *In front are three circular sockets to the middle one of which is screwed the taper-holder in the form of a column decorated with gilt insects on a dark mazarine blue ground, the other two holding the pots, are painted with a bouquet in colours. The handle of the cover of the pen tray is formed by a figure of a lamb with a wreath round its neck, coloured after nature, the remaining surface is decorated with gilt scrolls, insects and flowers on a dark blue ground. The pots are cylindrical with domed covers, each with a knob in the form of a bud, both have a dark blue ground, enriched with gilt decoration and broken by two shaped panels in reserve, which are printed in colours with exotic birds among bushes. Inkstand, H 6 in, L 8½ in, W 4½ in, each pot, H 4 in, diam 2 in.*

Probably similar to the "very rich and curious ink stand, with a fine pompadour ground, decorated with a lamb, and richly finished with burnished gold &c. forming lot 8 in the Sale Catalogue of the united Chelsea and Derby factories for April 18th, 1771, see *Nightingale*, p. 26

252. PAIR OF JARDINIÈRES About 1755

Nearly semi circular in section with fluted sides, scalloped rim and a broad striped ribbon in relief round the middle. The front is painted with a bouquet. The top is pierced with a semi-circular orifice and smaller holes for cut flowers. H 3½ in, L 7½ in, 7½ in, W 4½ in, 4½ in, respectively.

Bought at Amsterdam on August 17th, 1869 see *Journals*, i, p. 33, "At Gansz we have found two excellent Chelsea jardinières painted with flowers, which he sold us as old Dresden, for £1 15s."

253. A PAIR OF FLOWER POTS containing bouquets of flowers modelled in full relief About 1760 (PLATE 38)

The outside of the pots is printed with sprays of flowers 1 inch, H 7 in diam 3 in. These pieces are doubtfully attributed to Chelsea.

254. PAIR OF BRANCH CANDELABRA Part of the service given by George III and Queen Charlotte in 1763 to the brother of the latter, the Duke of Mecklenburg-Strelitz

The knob surmounting the stem from which the branches spring, as well as the one remaining nozzle and grease pan, is decorated with bouquets and garlands of flowers painted in colours, in panels bordered by gilt rococo scrolls and separated by dark mazarine blue bands on which are gilt insects. The three S shaped branches, of which only one in each candelabrum is entire, are also decorated with gilt rococo scrollwork and lines of dark blue. Each, H 6½ in, L of unbroken arm 8 in.

Each of the candelabra formerly had three arms of equal length they were parted with because each had two arms damaged by the steward of the ducal establishment to I azarus, a dexter at Hamburg from whom they were bought by Lady Charlotte Schreiber in 1867. The service is mentioned by Horace Walpole, who does not seem, however, to have appreciated

its beauty as would have been expected. In a letter to Sir Horace Mann (March 4th 1763) which begins with some particulars about the King of Prussia (Frederick the Great) he ends thus — I saw yesterday a magnificent service of Chelsea China which the King and Queen are sending to the Duke of Mecklenburg. There are dishes and plates without number an epergne candlesticks salt sellers sauce boats tea and coffee equipages in short it is complete and costs twelve hundred pounds! I cannot boast of our taste the forms are neither new beautiful nor various. Yet Sprimont the manufacturer is a Frenchman. It seems their taste will not bear transplanting. But I have done my letter has tumbled from the King of Prussia to a set of china *encore passe* if I had begun with the King of Poland *ce Roy de Pologne* is the other called him —alluding to his porcelain manufactory at Meissen.

- 255 PAIR OF CANDLESTICKS with detachable nozzles. In the front are groups illustrating two of Aesop's fables, the respective titles of which are inscribed on the bases, 'THE COCK AND JEWEL', 'THE VAIN JACKDAW'. About 1765 (PLATE 31)

In the first candlestick the cock stands in the middle with a jewelled necklace before him accompanied by two hens with four chickens. In the second the jackdaw is represented being pursued by a peacock which is plucking feathers from his tail while another peacock stands behind. The groups are each supported on a rococo scrolled base with three feet. At the back is a *bocage* in the form of a flowering hawthorn supporting the foliated nozzle and grease-pan. Other flowers are intertwined in the middle of the *bocage* at the back of which is a loop handle. Each H 10½ in W 8½ in.

In the Sale Catalogue of the Chelsea factory for 1770 are several lots described as a pair of fable candlesticks or a pair of toilette candlesticks fable pattern see Nightingale p 20. Burton *English Porcelain* fig 2. *Journals* 11 illustration facing p 454.

- [256 CANDLESTICKS, Bow porcelain, see p 22]

257. HAND CANDLESTICK. About 1765

Circular tray painted with sprays of flowers with wavy rim decorated with gilt foliated scrolls on a dark mazarine blue border. The socket is in the form of a conventional flower with green twisted stalk forming the loop handle. H 3½ in diam 5 in.

- [258. BOTTLE, Chelsea Derby porcelain, see p 72]

- 259 BOX AND COVER in the form of an apple. About 1755 (PLATE 34)

Coloured after nature. On the top is a looped stalk with two leaves forming a handle. H 3 in diam 2½ in.

Bought at Utrecht on November 4th 1872 see *Journals* 1 p 156. Gorkum was unluckily from home but C. S. spied out among his miscellaneous stock a very fine apple of Chelsea china in the form of a box and cover which Mme Gorkum sold to us for 25 6d.

- 260 TOILET BOX AND COVER containing five smaller heart shaped boxes with covers, painted *en camaieu* in black outline washed over with green.

The outer box is of scalloped form with flat cover. It is painted inside on the bottom and both inside and outside the cover with mountainous landscapes in which are castellated buildings and trees. The covers of the smaller boxes are decorated outside with similar landscapes. Large box H 2 in diam 2½ in. small boxes H 1½ in, diam 1½ in.

- 261 TOILET BOX AND COVER, painted *en camaieu* in black outline washed over with green and further decorated with gilding. About 1760.

In the form of a fan. The top is painted with a view of a country house among trees with a cascade in the foreground. On the sides are village-scenes with cottages and trees. H 2 in W 8½ in.

§ 6. CHELSEA TOYS.

Nos. 262-327.

Many of these are inscribed with gallant mottoes in French (often incorrectly spelt). Where such inscriptions occur they are invariably written in small red capitals.

262-268. *ETUIS*, all mounted in gold and decorated in enamel colours, with the exception of No 264, which is painted in underglaze mazarine-blue; all of them, except Nos. 262 and 263, are also gilt.

262. *ETUI* AND SCENT-BOTTLE WITH STOPPER, combined About 1755

In the form of a figure of a child, naked except for a full round his neck, standing among vine-branches and supporting with outstretched arms a basket of grapes on his head. A butterfly forms the stopper. Mounted in gold at the centre and at the stopper. H $4\frac{1}{2}$ in, W $\frac{1}{2}$ in.

263. *ETUI* representing Daphne turning into a laurel About 1755

She is holding up her arms and looking backwards over her right shoulder. Her lower limbs have changed into the trunk of the tree and leaves are sprouting from her head. H $5\frac{1}{2}$ in, diam $\frac{1}{2}$ in.

264. *ETUI*, with gilt decoration partly over a mazarine-blue ground About 1760.

Cylindrical in form, decorated with ornament in six spiral bands, consisting alternately of gilt draper pattern on a white ground and gilt flowers on a blue ground. H $4\frac{1}{2}$ in, diam $\frac{1}{2}$ in. Bought at the Hague on October 26th, 1880, see *Journals*, n. p. 313. "The Crown Prince and Princess of Denmark were at Tennyssen's when we got there. This is now the chief shop at the Hague, and I never expected to find in it a lovely *Bleu de Roi* and gold Chelsea *étui* and to be asked only £4 for it."

265. *ETUI*, in the form of a figure of Cupid kneeling on a column and holding a pair of doves About 1760

The column, forming the lower part, is coloured and gilt to imitate red marble. Cupid kneels on his left knee and has green drapery thrown loosely round him and a scarf over his right shoulder with the motto "MILZ NOUS." H $5\frac{1}{2}$ in, diam $\frac{1}{2}$ in.

266. *ETUI*, surmounted by a bust of a lady About 1765

The upper part is moulded in the form of a bust of a lady wearing a pink hat with blue ribbon and a figured mantle over a pink bodice with a flower stuck into it. The cylindrical lower portion is painted on the front with a drawn sword planted in the ground between branches of palm and laurel, as an oval medallion bordered by pink ribbons with the motto "POUR L'HONNORER LE VAINQUEUR." The remainder is decorated with panels of gilt scroll work. H $4\frac{1}{2}$ in, diam $\frac{1}{2}$ in.

267. *ETUI*, in the form of a garlanded heart on a column About 1760

The lower part is painted to imitate marble, veined with crimson and gold, upon the capital rests a heart wreathed in flowers applied in relief. Beneath the base of the column is painted a heart pierced by an arrow, encircled by the motto "JE CONTRAINT LES PLUS HAUT (sic)." H $5\frac{1}{2}$ in, diam $1\frac{1}{4}$ in.

268. *ETUI*, surmounted by a bird in a cage. About 1765.

Of cylindrical form, decorated with small circular, gilt bordered medallions enclosing roses and leaves in natural colours. The plinth at the top on which the cage rests is inscribed with the motto: "JE VIS EN AMITI (sic)." H $4\frac{1}{2}$ in, diam $\frac{1}{2}$ in.

269-277 BONBONNIERES AND PATCH-BOXES, painted in enamel colours Nos 270, 272, 273 and 275 are also decorated with gilding

269 BONBONNIÈRE, with lid of moss agate and chased gold mount About 1755 (PLATE 33)

In the form of an oblong box with four slightly convex sides on which are painted in colours figures in Watteau dress in a landscape with sheep and a goat The small base is painted underneath with a spray of roses *en cama eu* in crimson H $1\frac{1}{2}$ in W $1\frac{1}{4}$ in

270 BONBONNIÈRE, in the form of a figure of Cupid playing on a pair of kettle drums, with Battersea enamel lid and gold mount About 1760 (PLATE 32)

Cupid is seated on a mound covered with flowers with red flowered drapery across his knees and a blue fillet in his hair A ribbon with the motto *POUR LES CAVALIERS DE CITHÈRE* passes over his right shoulder The kettle drums at his sides are hung with flowered cloths The inside of the bonbonniere and the enamel lid both inside and outside are painted with sprays of flowers H $2\frac{1}{2}$ in W $1\frac{1}{2}$ in

Church fig 1

271. BONBONNIÈRE, in the form of a figure of a lady caressing a spaniel, with Battersea enamel lid and gilt metal mount About 1760 (PLATE 32)

The lady sits on a mound and wears a white cap with purple ribbon and a Watteau dress embroidered with sprays of flowers The enamel lid is also painted inside and outside with flowers H $2\frac{1}{2}$ in, W $1\frac{1}{2}$ in

272 BONBONNIÈRE, in the form of an oval table top laid in readiness for a convivial gathering, with gilt metal mount About 1760 (PLATE 33)

The table is covered with a flowered cloth Upon it are laid a basket of grapes with a ribbon bearing the motto *[BA]CCHUS VOUS INVITE* a wine flask two glasses a packet of tobacco and two clay pipes The inside of the bonbonniere is painted with sprigs of flowers the lid is missing H $1\frac{1}{2}$ in W $2\frac{1}{2}$ in

273 BONBONNIÈRE, with lid of Egyptian jasper mounted in silver About 1760

Moulded in relief with a hunting horn wallet priming flask knife flowered cloak and a dead hare laid on a flowery mound the strap of the wallet is inscribed with the motto *A [LA] CHASSE DES BELLES* The inside of the bonbonniere is painted with sprigs of flowers H $1\frac{1}{2}$ in L $2\frac{1}{2}$ in

Bought at Granada in 1872 see *Journals* i p 251 We went on to Rotterdam and walked to Van Minden with him we got a box with exactly the same subject and model as a Chelsea box we bought at Granada 1872 'Chasse des Belles' The same model occurs in Battersea enamel (compare No 1559 in the Schreiber Collection)

274 BONBONNIÈRE, in the form of a rabbit and her young, with lid of Battersea having enamel and gilt metal mount About 1755 (PLATE 33)

The rabbits are moulded in full relief and coloured after nature The enamel lid is painted inside and outside with sprays of flowers H $1\frac{1}{2}$ in L $1\frac{1}{2}$ in

275 PATCH BOX, in the form of a basket of fruit, with lid of Battersea enamel a looking glass inside and gilt metal mount About 1760 (PLATE 33)

The fruit are coloured after nature the basket left white is tied with a ribbon bearing the motto *L'AMOUR LES A CUEILLI (sic) POUR LA PLUS BELLE* The inside of the bonbonniere and the outside of the enamel lid are painted with sprays of flowers H $1\frac{1}{2}$ in L 2 in

276. BONBONNIÈRE, in the form of a man's head, with lid of Battersea enamel and gilt metal mount About 1760 (PLATE 33)

The man has a slight moustache and wears a soft turquoise-blue cap with red and crimson plumes and fur border. The inside of the bonbonnière and the enamel lid both inside and outside are painted with sprays of flowers. H $2\frac{1}{2}$ in. W $2\frac{1}{2}$ in.

Bought at Hamburg on October 13th, 1880, see *Journ's m.* p. 306. At Sig. Sterns, in Wexstrasse we happened to ask her if she had any small flacons, on which she produced several among them a bonbonnière formed of a male head and of the finest Chelsea he asked a moderate sum which we most cheerfully gave.

Church fig.

277. PATCH BOX, in the form of a lady's face with lid of Battersea enamel having a looking-glass inside and gilt metal mount About 1760 (PLATE 33)

The lady is wearing a white linen cap with a crimson feather on the front and a yellow bow to fasten it under the chin. The enamel lid is painted with sprays of flowers. H $1\frac{1}{2}$ in. L $1\frac{1}{2}$ in.

278. FIGURE OF A BOY with a basket, printed in colours About 1755 (PLATE 33)

A naked boy crouching beneath an empty basket which he supports with both hands on his shoulders. The figure rests on a round base concave underneath painted with sprays of flowers. H $2\frac{1}{2}$ in. W 1 in.

- 279 303. SCENT-BOTTLES, all printed in enamel colours, with the exception of Nos. 279 and 301, which are in plain white porcelain. The later ones (Nos. 282, 283, 284, 289, 291-5, 297, 300) are also decorated with gilding.

279. SCENT-BOTTLE AND STOPPER, of plain white porcelain About 1755

In the form of a pilgrim bottle with oblong base, four sided neck and on the shoulder four heads in relief from which are festooned vine stems with foliage. The stopper is in the form of a bunch of flowers. H $3\frac{1}{2}$ in. W $1\frac{1}{4}$ in.

280. SCENT BOTTLE, copied from a Meissen model, with stopper and base of gilt metal, the latter pierced with floral ornament About 1755

Of flattened rococo form with scrollwork in relief and a bouquet of flowers painted in colours on either side. H $3\frac{1}{2}$ in. W $1\frac{1}{2}$ in.

Compare *Kunstsammlungen F. von Parpary* Berlin 1911. pl. 42 no. 687.

281. SCENT BOTTLE AND STOPPER, with a mirror attached by a gold mount to the base About 1755

Of flattened rococo form with scrollwork in relief and a bouquet of flowers painted in colours on either side. The stopper is in the form of a butterfly. H 3 in. W $1\frac{1}{2}$ in.

282. SCENT BOTTLE AND STOPPER, inscribed "*Fau de Senteur*", with gold mount About 1755

In the shape of a wine flask with the body swelled in wickerwork (coloured yellow) a label bearing the name round the shoulder and bouquets of flowers in colours on the long narrow neck. The stopper is in the form of a butterfly. H $3\frac{1}{2}$ in. W $1\frac{1}{2}$ in.

A scent bottle identical in form and bearing the same inscription is figured in *Scherrer Kunstberger Malien* (fig. 104) as a specimen of Fürstentieg porcelain and is the copy of this Chelsea model.

283. SCENT-BOTTLE, with outer screw cap and inner stopper About 1760
(PLATE 33)

Vase shaped, with flattened sides and projecting shoulder moulded with rococo scrollwork. On either side reserved in white on the mazarine blue ground are shaped panels with gilt borders painted in colours respectively, with a boy and a girl in dress of the period dancing among trees. The cap is surmounted by a bunch of flowers applied in relief. H 3½ in, W 1½

284. SCENT BOTTLE AND STOPPER About 1770

Of flattened form with short neck and small stopper moulded with leafy scroll work along the narrow edges and with a flaming heart on either side in slight relief on a *bleu de roi* ground. The hearts are outlined in gold and painted each with a bow and arrow and the motto 'JE SUIS AU COUR' H 3 in W 1½ in

This piece was probably made during the Chelsea Derby period

285. SCENT BOTTLE AND STOPPER, in the form of a figure of a Chinaman holding a bird, with gold mounts About 1755 (PLATE 33)

Standing figure clad in a long flowered robe with yellow lining and a yellow conical hat. The base is concave underneath and is painted with a bouquet. H 4 in W 1½ in

286. SCENT BOTTLE AND STOPPER, in the form of a figure of a lady dancing, mounted in gold About 1755 (PLATE 32)

The lady's head adorned with a plumed cap forms the stopper. She wears a flowered dress the wide skirts of which she holds out on either side. She is supported on a base concave underneath painted with a bouquet. H 4 in W 2 in

Church, fig. 3

287. SCENT-BOTTLE AND STOPPER in the form of a figure of a parrot, mounted in gold About 1755

The plumage is painted in red, green, brown and yellow, the head forms the stopper. The bird stands beside a tree trunk springing from a mound, which is concave underneath and painted with a bouquet. H 2 in, W 1½ in

288. DOUBLE SCENT-BOTTLE WITH TWO STOPPERS, in the form of figures of a parrot and a Cochon China cock, mounted in gold About 1755 (PLATE 33)

The plumage of the parrot is green red and yellow, that of the cock, black and white. The heads form the stoppers. The two birds stand on a base concave underneath painted with a bouquet. H 2½ in W 1½ in

289. SCENT BOTTLE AND STOPPER, in the form of a figure of a peacock on a broken column, mounted in gilt metal About 1755 (PLATE 33)

The plumage is painted in colours, the head forms the stopper. The branches of a rose with flowers and foliage cling round the column which rests on a mound concave underneath painted with a bouquet. H 3½ in, W 1½ in

290. SCENT-BOTTLE AND STOPPER, in the form of a figure of a pug-dog, with Battersea enamel collar and gilt metal mounts About 1755 (PLATE 33)

The dog sits on a base concave underneath painted with a bouquet. The collar is inscribed with the motto 'FIDELITY' in gold. The head forms the stopper. H 1½ in W 1½ in

291. SCENT-BOTTLE AND STOPPER, moulded to represent a boy catching birds, with metal mount About 1765 (PLATE 33)

The boy, who wears a wig embroidered coat, and yellow breeches is peering round the trunk of a flowering tree at an open cage hung upon it on the top of which a bird is perched. He holds another cage in his left hand, his hat lies on the ground behind him. A large flower forms the stopper. Underneath the bottom is the motto 'JE VIS EN ESPERANCE' surrounding a pierced heart, in gold. H 3½ in, W 1½ in

292. SCENT-BOTTLE AND STOPPER, moulded to represent Cupid standing beside a rose tree, with gold mount About 1760 (PLATE 33)

Cupid stands with bow and quiver slung over his shoulder holding a flower to his nose. The stopper is formed of a bunch of flowers. H 3 in, W 1½ in

293. SCENT-BOTTLE AND STOPPER, moulded to represent a boy birdnesting, with gold mount About 1760 (PLATE 33)

The boy is dressed in a crimson hat yellow jacket and red breeches. He stands beside a tree-trunk carrying a nest in his hand while two birds are flying towards him another bird is perched on the stopper. The base is concave underneath and decorated with a gilt flower. H 2½ in, W 1½ in

294. SCENT BOTTLE AND STOPPER, in the form of a figure of a boy dressed as a gardener, mounted in gold About 1760 (PLATE 33)

He wears a yellow coat turquoise blue waistcoat blue apron and crimson breeches, and carries a basket of flowers on his head and another containing fruit on his right arm. A bunch of flowers forms the stopper. The base is concave underneath and decorated with a gilt flower. H 3½ in W 1½ in

This model was imitated in enamel at Battersea compare No 17-8 in the Schreiber Collection. Demrose, *Box Chelsea and Derby Porcelain* illustration on p 111

- 295 SCENT BOTTLE AND STOPPER, in the form of a group of Cupid and a woman beside a clock About 1760 (PLATE 32)

A woman partially clad in yellow drapery advances with her head turned to look at the dial of a tall clock the hand of which points to 12. At her feet is a dog and at the back of the clock a rose tree. Cupid stands by pointing at the clock. The group is supported on a marbled base with four feet and the inscription: I HURE DU BI RGLR FIDELLE. A pair of doves form the stopper. H 3½ in W 1½ in

- 296 SCENT BOTTLE AND STOPPER, moulded to represent two boys at a furnace distilling, with gilt metal mount About 1760 (PLATE 32)

Two naked boys beside a furnace one of them blowing the fire with bellows the other kneeling to stir a mortar on ledges of the furnace which is ornamented with sprigs of flowers are an alembic and other vessels. A jet of flames at the summit forms the stopper. The base is concave underneath and decorated with a flower in colours. H 3½ in, W 1½ in

297. SCENT BOTTLE AND STOPPER, in the form of a figure of a woman holding a basket of grapes, with gilt metal mount and chain to the stopper About 1760 (PLATE 33)

She sits beside a tree, with a basket of grapes on her lap and a bunch of them held up in her right hand she is dressed in a yellow bodice flowered skirt and crimson apron. A bird is perched on the top of the tree which forms the stopper. The base is inscribed with the motto POUR MON AMOUR. It is concave underneath and decorated with a rose in colours. H 3½ in W 1½ in

Demrose *Box Chelsea and Derby Porcelain* illustration on p 37

- 298 SCENT BOTTLE, in the form of a figure of a girl with a dog About 1760 (PLATE 33)

She wears a flowered dress and stands with a basket of flowers slung from her shoulders a bird in her hands and a Dalmatian dog seated at her feet. The base is inscribed with the motto FIDELLE ML GUIDE. It is concave underneath and decorated with a rose in colours. The stopper is missing. H 2½ in, W 1½ in

299. SCENT BOTTLE AND STOPPER, in the form of a figure of a girl holding a basket of flowers, with gilt metal mount and chain to the stopper About 1760 (PLATE 33)

She is loosely draped in a flowered robe and sits beside a rose tree on a green marbled pedestal with a basket of flowers in her lap and a flower in her right hand the stopper is formed of flowers. H $2\frac{1}{2}$ in W 1 in

Bought in Paris on February 12th 1874, see *Journals* 1, p 351, went on to Oppenheim's to see what the travelling brother had brought home from Germany whence he arrived the previous night we at once seized upon and carried away an exquisite Chelsea smelling bottle formed as a girl smelling at a flower and holding roses clasp at £7 12s

- 300 SCENT BOTTLE AND STOPPER, in the form of a figure of Cupid beating a drum, with gilt metal mount and chain to the stopper About 1760 (PLATE 33)

He stands in front of a rose tree with his drum slung round his neck The base is inscribed with the words L'UNION FAIT LES COEURS it is encaustic underneath and decorated with a rose in colours The stopper is in the form of a butterfly H $3\frac{1}{2}$ in W $1\frac{1}{2}$ in

Bought at Rotterdam on October 15th 1873 see *Journals* 1 p 231 A N. Minden had a lovely little bibelot of Cupid with drums also £8

- 301 SCENT BOTTLE AND STOPPER, of plain white porcelain, in the form of a figure of a woman nursing a child About 1755 (PLATE 14)

She sits attired in a loose robe on a rock beside a tree-trunk with the child in her arms A bunch of grapes forms the stopper H $3\frac{1}{2}$ in W $1\frac{1}{2}$ in

- 302 SCENT-BOTTLE, in the form of a bouquet of flowers, with engraved silver stopper About 1760

The flowers are painted in natural colours H 3 in diam $1\frac{1}{2}$ in

- 303 SCENT BOTTLE AND STOPPER, in the form of a bunch of bean flowers springing from a flower pot, with gold mount and chain to the stopper About 1760 (PLATE 33)

The flowers are painted after nature The pot is decorated with floral sprays a butterfly forms the stopper H $2\frac{1}{2}$ in, diam $1\frac{1}{2}$ in

- [304, 305. CANE HANDLES Bow porcelain, see p 12]

- 306 THIMBLE, painted in colours with gilding About 1760

The thimble has a scalloped edge and is painted with a bird on a spray and with the motto GAGE DE MON AMITIÉ H $\frac{3}{8}$ in

- 307-309 BRELOQS, or pendants for the watch chain, moulded in various forms, all painted in enamel colours without gilding and dating from about 1760

307 Two faces joined together at the back wearing black masks a ribbon dividing them is inscribed UNIS PAR AMITIÉ L 1 in

308 A female face wearing a black mask and a plumed cap mounted in gold The eyes are set with diamonds L 1 in

309 A quiver full of arrows painted with flowers in panels L 1 in

- [310 BRIOQUE Venetian (?) glass, see Vol III]

- 311 TOBACCO STOPPER, painted in colours with gilding About 1765

In the form of a masked bust of a lady wearing a feather head dress supported on a draped pedestal the base of which is incised underneath with cross hatching H $2\frac{1}{2}$ in

A somewhat similar piece is illustrated in Demrose *Boat Chelsea and Derby Porcelain* p 93

312-323 TWELVE SEALS in the form of small figures with intagli, chiefly in carnelian set with gold mounting in the base All except No 313, which is in plain white porcelain, are painted in colours without gilding, and date from about 1760

Height of each about 1 in

312 A dove on its nest in a basket bordered with a wreath Agate intaglio a bird perched on a branch I ½ in

313 Shakespeare white porcelain standing figure after the statue in Westminster Abbey by Peter Scheemakers after a design of Will am Kent Carnelian intaglio a serpent and two hearts with the words IE ENVIE

Bought at Amsterdam on May 13th 1878 *see Journals* i p 122 We got a good Chelsea bibelot and seal representing Shakespeare at Morpurgo's

314 A shepherd boy playing a pipe with a lamb lying at his feet Carnelian intaglio cupid with an altar and two hearts

315 A green parrot on a base inscribed DISCRET EN AMOUR Carnelian intaglio the sun and a sunflower with the words AVOUS SEVLE

Bought at Amsterdam on March 16th 1874 *see Journals* i p 755 we bought at Borsberg a lovely Chelsea seal with a parrot, £1

316 Two doves billing on a stump rising from a flowered base Carnelian intaglio a butterfly on a rose with the words SANS TARCIN

317 Punch masked in striped dress standing on a base inscribed TOUJOURS GA Carnelian intaglio a bird on a tree with the word FIDEL

318 Harlequin masked in parti coloured dress with lath Carnelian intaglio two leaves between palm branches with the words L AMITIE

319 Cupid seated on a pedestal holding a globe on a base inscribed JE TIENS LE MONDE Carnelian intaglio a dove holding an olive branch with the word FIDELLE

320 Boy in fancy dress a long robe over a riding costume removing a mask from his face with his left hand the base inscribed JE SUIS DEMASQUE (sic) Carnelian intaglio a male classical head

321 Kid rising on its hind legs eating grapes Carnelian intaglio a bearded classical head

322 A peacock perched on a broken column Carnelian intaglio a male classical head Bought in London in October 1874 *see Journals* i p 318 We have gone the round of the London shops we have picked up one small Chelsea seal of peacock

323 Cupid draped with a blue scarf holding a heart in each hand and resting one foot on a serpent set with a carnelian over which is applied a twisted cord in gold for stamping, wafers

324 SEAL, in the form of a grotesque figure of a masked woman dancing, painted in colours About 1760

The base is mottled underneath with green H 1 in

325 SEAL, in the form of a figure in military dress painted in colours with gilding About 1765

A man wearing a blue cap fur lined purple coat white tunic, yellow breeches and top boot The base is inscribed VAINCRE OU MOURIR and painted underneath with a cinquefoil H 1 in

326 FIGURE of a boy caressing a dog, painted in colours, made for mounting as a seal About 1760

Naked figure kneeling on a mound inscribed AMOUR FIDELLE H 1 in

327. THIRTEEN FIGURES, made for mounting as seals, each standing on a green mound, painted in colours with gilding About 1760

Height of each about 1 in

a Cupid riding on a lion

b A shepherd boy seated, playing bagpipes

c A girl carrying a basket on her back, with a dog sitting at her feet

d A boy in fancy costume, with a long mantle

e A man in Turkish dress

f A woman in a red fur lined cloak, with a muff

g A boy dressed as a huntsman, blowing a horn, with a dog at his side

h A girl with a watering pot on a pedestal

i A woman carrying a basket and a bunch of grapes.

k Cupid as a sportsman, with quiver, hat and boots and red scarf

l A boy in fancy costume, with a long mantle

m A woman dancing

n A man seated with a basket of flowers on his back leaning on a stick

The last named was bought at Frankfort-on the Main on September 26th 1873 see *Journals* 1, p 224, "we heard of a Chelsea bibelot (a gardener carrying flowers) which Aultmann fetched from a private house to show us and which we eventually bought, though at nearly £5

It is known that trinkets of similar character to these were made also at Derby and it is possible that some of the above in which the base is solid and not concave underneath (a, b, e and g) are of later date than the remainder and should be referred to the Chelsea Derby period

§ 7. PIECES FOR DOMESTIC USE, COLOURED.

Nos. 328-408.

The painting is always in enamel colours over the glaze, except in the case of the dark mazarine-blue, where it occurs, which is applied before glazing. Another exception is that of a plate (No 349) painted only in underglaze blue in imitation of Chinese "blue and white" porcelain

328. TUREEN AND COVER, in the form of a rabbit, painted in colours Mark on the inside, an anchor and "No 1," in red About 1755 (PLATE 34)

The rabbit is crouching with a cabbage leaf in its mouth and other leaves on either side of it, on two of which are snails The mark "No 1" is repeated on the cover H 8½ in, L 14½ in

In the Sale Catalogue of the Chelsea factory for March 30th, 1756 No 32, is "A beautiful tureen, in the shape of a rabbit as large as life, and a fine dish to ditto See Read p 7 Bought at Rotterdam on April 23rd, 1913, see *Journals* 1, p 432 "Went on to Rotterdam, where we obtained a magnificent large rabbit of old red anchor Chelsea at Van Minden's, very cheap He only asked £5 for it and took £4

329. TUREEN AND COVER, in the form of a pigeon, painted in colours
Standing on a mound with applied flowers and leaves H 5 in, L 11½ in

[330, 331. PAIRS OF TUREENS, Bow porcelain, see p 26]

[332. PAIR OF SUGAR TUREENS, Longton Hall porcelain, see p 122]

- 244 **SOUP TUREN**, printed in colours. Mark, an anchor in red. About 1755.
Of depressed globular form with two loop handles in the form of twigs from the attachments of which spring applied sprays of flowers and foliage. Printed inside and outside with bouquets and sprays of flowers in lavender blue outlined in grey. H $3\frac{1}{2}$ in W $2\frac{1}{2}$ in.
This piece was formerly described as a bowl for flowers there is however in the Museum, a soup-tureen of precisely similar form with cover and stand (No. 2062-1301).
- 333 **PAIR OF SALCE BOATS**, moulded in relief and painted in colours. Mark, a triangle incised. About 1745 (PLATE 35).
Round the top are festoons of flowers fruit and foliage in relief. The shaped base is moulded with two goats heads and two boys masks among scrollwork. Scrolled loop handle. The inside is painted with a bouquet tied with ribbons the outside with scattered flowers sprays and insects. H $4\frac{1}{2}$ in L $7\frac{1}{2}$ in W $7\frac{1}{2}$ in respectively.
Church, fig 4. Chiffers fig 492.
334. **DISH**, painted in colours. Mark, an anchor in relief on an applied oval medallion. About 1750 (PLATE 36).
Oblong octagonal. Painted with sprays of flowers cactuses and insect. L $15\frac{1}{2}$ in W 12 in.
Bought in 1884, see *Journals* in p 433. I have bought several rather remarkable pieces to add to the collection—a noble raised anchor dish—
- 335 **PAIR OF DISHES**, moulded inside in slight relief and painted in colours in the style of Meissen porcelain. Mark on one, an anchor in relief on an applied oval medallion. About 1750.
Each in the form of two long leaves laid one over the other and painted with a brown edge and with sprays of flowers and insects on one is also a caterpillar on a leaf. The lower side of the rim is coloured yellow. L $10\frac{1}{2}$ in $10\frac{1}{2}$ in W 7 in, $7\frac{1}{2}$ in respectively.
- 336 **PAIR OF DISHES**, printed in colours and gilt. Mark, an anchor in gold. About 1760 (PLATE 37).
Oval. The middle is white with a bird in the centre painted in colours and a scrolled fringe tinted in green. The rim which is moulded with scale pattern and has a wavy edge with feather pattern in relief is chisel-coloured decorated with gilt sprays of flowers. L $13\frac{1}{2}$ in $13\frac{1}{2}$ in, W $10\frac{1}{2}$ in $10\frac{1}{2}$ in respectively.
337. **PAIR OF DISHES**, painted in colours and gilt, in the style of Japanese "Imari" porcelain. Mark, an anchor in gold. About 1760 (PLATE 38).
Saucer shaped with scalloped rim. The decoration is painted in marine blue under the glaze and in red and two shades of green with gilding over it. In the middle is a flowering branch of chrysanthemum. The rim is divided into twelve panels four large ones containing *Prunus* blossom or other flowers and eight smaller ones in pairs filled with two different diaper patterns. On the underside of the rim are three sprays of tree peony. Each diam 8 in.
Formerly in the collection of the Earl of Lonsdale.
Dillon Porcelain 1904 pl 116.
- 338 **DISH**, painted in colours. Mark, an anchor in red. About 1755.
Of eight sided oblong form the sides curving outwards at the top. Painted inside with four bouquets and scattered sprays of flowers. H $2\frac{1}{2}$ in L 9 in.
- 339 **DISH**, painted in colours, in the style of Meissen porcelain. Mark, an anchor in red. About 1755 (PLATE 36).
Circular with shaped rim moulded in relief with three cocoons and separated by trellis pattern. The panels are painted with groups of figures animals, buildings trees and shipping. In the middle are sprays of flowers. Brown edge. Diam 16 in.
This model is called the Warren Hastings pattern from the circumstance that a set of this pattern was included in the sale of his effects at Dylesford House in 1818.

340. PAIR OF DISHES, painted in colours Mark, an anchor in red (No 19) About 1755 (PLATE 36)
Heart shaped Painted with three exotic birds among bushes L $10\frac{1}{2}$ in, W $7\frac{1}{2}$ in, 7 in respectively
Burton, *English Porcelain*, fig 9
341. PAIR OF DISHES, painted in colours Mark on one, an anchor in blue enamel over the glaze About 1755 (PLATE 36)
Heart shaped, decorated with a border of shaped panels reserved on a yellow ground and painted with bouquets and insects The ground itself is also painted with a butterfly and detached leaves or flowers L 11 in, $11\frac{1}{8}$ in, W $7\frac{1}{2}$ in $7\frac{1}{8}$ in respectively
342. PAIR OF DISHES, moulded in the form of lettuce leaves laid one over another and painted in colours About 1750
The leaves are edged with green and yellow and painted with sprays of flowers and (on one of the dishes) an insect L 15 in W $10\frac{1}{2}$ in $10\frac{1}{2}$ in respectively
Bought in London on November 24th 1884 see *Journals* ii p 458 Called at Partridge and Button's (at the latter place took a fancy to some lettuce shaped Chelsea dishes)
439. BOWL WITH COVER AND STAND, painted in colours and gilt About 1760 (PLATE 38)
The bowl and cover are moulded with basket work (on the latter pierced) and decorated with applied sprays, with flowers coloured mazarine blue and gold and green foliage veined with red, the cover has a handle twined about with a blue ribbon The stand has two handles in the form of twigs with flowers and leaves and a border moulded with quatrefoils of the same colour as the flowers on the bowl The inside of the bowl and the middle of the stand are painted with sprays of flowers in colours Bowl and cover, H $8\frac{3}{4}$ in, diam $7\frac{1}{2}$ in, stand, diam $10\frac{1}{2}$ in
Church, fig 14
343. DISH, painted in colours and gilt About 1765
Of eight sided oblong form the sides curving outwards at the top Inside on the bottom is a bouquet enclosed by a broad framework of gilding on a mazarine blue ground, round the rim are festoons of flowers in colours hanging from a border of conventional ornament in gold on mazarine blue H $2\frac{1}{2}$ in, L $8\frac{1}{2}$ in
344. PAIR OF DISHES, painted in colours About 1755
Oval with wavy rim Painted on the rim with insects, and in the middle one with a duck and a finch the other with other birds, among bushes L $8\frac{1}{2}$ in $8\frac{1}{2}$ in respectively, each, W $6\frac{1}{2}$ in
Illustrated in *The Connoisseur*, vol xxvi, p 226
- 63 DISH, moulded in relief and painted in colours About 1760
Oval with wavy edge, the rim is moulded with vine leaves, stems and grapes which are painted in colours In the middle are sprays of flowers L 11 in, W $9\frac{1}{2}$ in
81. PLATE, painted in colours About 1755 (PLATE 34)
The rim has a moulded feather edge coloured brown and is painted with three sprays of fruit, apparently intended for wild strawberries, in the middle are insects Diam $8\frac{1}{2}$ in
345. PAIR OF DISHES, painted in colours About 1755
Each in the form of a sunflower with other smaller flowers and leaves, the stalk, twined about with a ribbon, forms the loop handle W $6\frac{1}{2}$ in

- 346 TRAY, painted in colours, with gilding, in imitation of Japanese Kakiyemon ware About 1755 (PLATE 35)

Circular with low sides In the middle is a circular medallion enclosing two phoenixes from which radiate six panels three of them with gilt flowers and symmetrical scrolled foliage in blue or green on a red ground the alternate three painted with a pine-tree flowering *prunus* and bamboo respectively Round the side is a conventional floral border Diam 11½ in

347. PLATE, painted in colours and gilt, of the same pattern as the service given by George III and Queen Charlotte in 1763 to the brother of the latter, the Duke of Mecklenburg Strelitz Mark, an anchor in gold About 1763 (PLATE 39)

In the middle is an exotic bird among bushes surrounded by insects The rim has a wavy edge with gilt shell pattern interrupted by five shaped panels enclosing insects in gold on a mazarine blue ground, between the panels are festoons of flowers Diam 8½ in

348. TWO PLATES, painted in black outline washed over with green and further decorated with gilding In the middle of one is a view with slight modifications of Chelsea Parish Church seen from the Thames Mark, an anchor in gold About 1760 (PLATE 39)

In the middle of the second plate is a landscape with a pinnacled tower within a walled enclosure The rim of both plates has a wavy edge with gilt border Each diam 8½ in

349. SOUP PLATE, painted in underglaze blue in the Chinese style Mark, an anchor in blue, also under the glaze (No 18) About 1755

Printed in the middle with two mythical Chinese birds (*feng huang*) in a rocky landscape with trees On the rim is a border of diaper ornament interrupted by five panels enclosing flowers The edge is lobed Diam 9 in

Formerly in the Bandinel Collection
Burton *English Porcelain* 41 in

- 350 SOUP PLATE, painted in colours and gilt, in imitation of Japanese Kakiyemon ware About 1755

Twelve sided rim with wavy edge In the middle is a red crane standing among flowering plants, above is a blue crane flying The rim is decorated with a border of conventional flowers and close foliage Diam 9½ in

Burton *English Porcelain* pl 11

- 351 PLATE, printed in colours Mark, an anchor in red About 1755 (PLATE 34)

Octagonal the rim moulded with foliated scrollwork and painted with exotic birds in pairs amid foliage In the middle are a bouquet and sprays of flowers Brown edge Diam 8½ in

- 352 PLATE, moulded in relief and painted in colours with Aesop's fable of the Fox, the Dog and the Cock About 1750 (PLATE 35)

The scene of the fable is represented as a landscape with a river and distant mountains The rim is moulded with shell ornament and painted with detached flowers Diam 9 in

[353. TWO PLATES, Bow porcelain, see p 20]

[354 TWO PLATES, Staffordshire porcelain, see p 155]

121 COFFEE-POT AND COVER, painted in colours (PLATE 34)

Pear shaped body wide neck long curved spout scrolled loop handle domed cover Both body and cover are reeded On either side of the body are birds perched on branches of fruit trees the cover is painted with insects The spout is moulded at the top and bottom with cabbage leaves edged with green and yellow H $8\frac{1}{2}$ in diam $4\frac{1}{2}$ in
Bought at Frankfurt on the Main on September 15th 1880 see *Journals* II p 288 Went out to explore the shops Found it was a Jew's holiday and every place shut up except one where we got a beautiful Bow Coffee Pot painted in birds but unfortunately cracked

98 Jug, painted *en camaieu* in crimson and gilt About 1755 (PLATE 34)

Slightly flattened ovoid body projecting lip moulded with a mask wearing a frilled collar scrolled loop handle Painted with flowering plants wattled fencing and sprays adapted from designs on Japanese *kakiyemon* ware Round the top is a border of flowers and foliage on a continuous wavy stem H $7\frac{1}{2}$ in W 5 in

99 Jug, painted in colours On the front is the initial 'G' under a bronze coronet About 1755 (PLATE 34)

Ovoid body wide neck tapering slightly upwards, projecting lip, scrolled loop handle The initial is surrounded by a wreath of flowers and barley at the back are sprays of flowers and insects. The handle is decorated with leafy scrolls in red H 9 in diam $5\frac{1}{2}$ in

100 Jug, painted in colours About 1755

Pear shaped with projecting lip and scrolled loop handle Painted on either side with groups of birds in one case in a landscape in the other perched on a branch Below the lip are insects The rim has a brown edge and the handle is painted with conventional ornament in crimson H $8\frac{1}{2}$ in diam 6 in

[364, 365 Jugs, Chelsea Derby porcelain, see p 74]

366 Jug, painted in colours About 1755 (PLATE 34)

Pear shaped body spreading foot projecting lip scrolled loop handle Painted on one side with a group of exotic birds among bushes and on the other with a single bird on a branch H $5\frac{1}{2}$ in, diam $4\frac{1}{2}$ in

367 Jug, painted in colours About 1755 (PLATE 34)

Ovoid with projecting lip moulded in the form of a bearded mask loop handle On one side are two exotic birds perched on a bush with a heap of fruit in the foreground The other side is painted with ears of barley and flowers H $6\frac{1}{2}$ in diam $4\frac{1}{2}$ in

[368 Mug, Bow porcelain, see p 24]

369 Mug, painted in colours Mark, an anchor in red About 1755 (PLATE 34)

Inverted bell shaped with loop handle On one side is a bouquet the remaining surface is painted with scattered sprays of flowers. H $5\frac{1}{2}$ in diam $4\frac{1}{2}$ in

103 Mug, painted in colours About 1755

Inverted bell shaped with scrolled loop handle painted on one side with a group of exotic birds among trees and on the other with a single bird perched on a branch H 5½ in, diam 4½ in

- 355 PLATE, painted in black outline, washed over with green and further decorated with gilding About 1760

In the middle is a landscape with ruins and shipping Round the rim is a gilt zigzag border
Diam $6\frac{3}{4}$ in

356. DISH, painted in colours with Aesop's fable of the Eagle and the Jackdaw. About 1750 (PLATE 35)

Oblong with fluted rim, on which are small sprays of flowers the fable is painted in a panel conforming with the shape of the dish L $8\frac{1}{2}$ in, W $6\frac{7}{8}$ in

- [357. SWEETMEAT DISH, Bow porcelain, see p 18]

358. SWEETMEAT-STAND, in the form of shells and rockwork in three tiers, painted in colours About 1755

The tiers are composed of large scallop shells edged with yellow and painted inside with bouquets of flowers They are supported by an erection of rockwork and weeds encrusted with smaller shells H $6\frac{1}{4}$ in W $8\frac{1}{8}$ in

- [359 DESSERT BASKET AND STAND, Bow porcelain, see p 26]

360. PAIR OF SUGAR BOWLS WITH COVERS, painted in colours and decorated with gilding About 1755

Each in the form of an oval basket with applied yellow flowers at the points of intersection, supported on a rococo scrolled base round the top of which are applied flowers and foliage The covers are surmounted by a yellow bird among flowers and leaves Each, H 5 in, W $3\frac{3}{4}$ in

361. PAIR OF SUGAR-BOXES WITH COVERS, each in the form of three figs conjoined, painted in natural colours Mark inside one, an anchor in red About 1755 (PLATE 34)

In the Sale Catalogue for April 5th 1756 lot 26 consists of 'four fine groupes of figs', see Reid, p 23 Each, H $3\frac{1}{2}$ in, W $3\frac{1}{2}$ in

362. CUSTARD CUP, painted in colours and gilt Mark, an anchor in gold About 1765. (PLATE 38)

On one side is a lady playing a guitar and on the other a man piping, in a shaped panel bordered by gilt flowers and trelliswork reserved on a mazarine blue ground H $2\frac{1}{2}$ in, diam $2\frac{1}{4}$ in

363. PUNCH POT AND COVER, painted in colours About 1755 (PLATE 34)

Body newly globular, painted on either side with exotic birds among trees curved spout moulded with leaf ornament coloured green, loop handle decorated with leafy scrolls in purple The cover is surmounted by a lemon with leaves forming a knob and painted with butterflies and other insects H $8\frac{1}{2}$ in W $11\frac{1}{2}$ in

A punch pot of similar form of salt glazed stoneware was acquired by Lady Charlotte Schreiber in 1873 with an inscription notifying that "this Punch pot was made to celebrate Chapman's return to Hull", it was destroyed in the fire at the Alexandra Palace in 1873

120. COFFEE-POT AND COVER, painted in colours About 1755 (PLATE 34)

Bulbous body, wide neck, long curved spout scrolled loop handle, domed cover Both body and cover are reeded On either side of the body and on the cover are sprays of flowers, the spout is moulded at the top and bottom with cabbage leaves edged with green H $8\frac{1}{4}$ in, diam $4\frac{1}{2}$ in

121. COFFEE-POT AND COVER, painted in colours (PLATE 34)

Pear shaped body, wide neck long curved spout, scrolled loop handle domed cover Both body and cover are reeded On either side of the body are birds perched on branches of fruit trees, the cover is painted with insects The spout is moulded at the top and bottom with cabbage leaves edged with green and yellow H $8\frac{1}{2}$ in diam $4\frac{1}{2}$ in
Bought at Frankfurt-on the Main on September 15th 1880 see *Journals*, II p 268 Went out to explore the shops Found it was a Jews holiday and every place shut up except one, where we got a beautiful Bow Coffee Pot painted in birds but unfortunately cracked

98 JUG, painted *en camaieu* in crimson and gilt About 1755 (PLATE 34)

Slightly flattened ovoid body, projecting lip moulded with a mask wearing a foiled collar scrolled loop handle Painted with flowering plants watted fencing and sprays adapted from designs on Japanese *Kakiyemon* ware Round the top is a border of flowers and foliage on a continuous wave stem H $7\frac{1}{2}$ in, W 5 in

99. JUG, painted in colours On the front is the initial "G" under a baron's coronet About 1755 (PLATE 34)

Ovoid body, wide neck tapering slightly upwards projecting lip scrolled loop handle The initial is surrounded by a wreath of flowers and barley at the back are sprays of flowers and insects The handle is decorated with leafy scrolls in red H 9 in, diam $5\frac{1}{2}$ in

100 JUG, painted in colours About 1755

Pear shaped with projecting lip and scrolled loop handle Painted on either side with groups of birds, in one case in a landscape, in the other perched on a branch Below the lip are insects The rim has a brown edge, and the handle is painted with conventional ornament in crimson H $8\frac{1}{2}$ in, diam 6 in

[364, 365. JUGS, Chelsea Derby porcelain, see p 74]

366 JUG, painted in colours About 1755 (PLATE 34)

Pear shaped body, spreading foot, projecting lip, scrolled loop handle Painted on one side with a group of exotic birds among bushes, and on the other with a single bird on a branch H $5\frac{1}{2}$ in, diam $4\frac{1}{2}$ in

367. JUG, painted in colours About 1755 (PLATE 34)

Ovoid with projecting lip moulded in the form of a bearded mask, loop handle On one side are two exotic birds perched on a bush with a heap of straw in the foreground The other side is painted with ears of barley and flowers H $6\frac{1}{2}$ in, diam $4\frac{1}{2}$ in

[368 Mug, Bow porcelain, see p 24]

369. MUG, painted in colours Mark, an anchor in red About 1755 (PLATE 34)

Inverted bell shaped with loop handle On one side is a bouquet, the remaining surface is painted with scattered sprays of flowers H $5\frac{1}{2}$ in, diam $4\frac{1}{2}$ in

103. MUG, painted in colours About 1755

Inverted bell shaped with scrolled loop handle, painted on one side with a group of exotic birds among trees, and on the other with a single bird perched on a branch H $5\frac{1}{2}$ in, diam $4\frac{1}{2}$ in

370. PAIR OF MUGS, painted in colours About 1765
Barrel shaped with hoops in low relief and loop handle Painted with two bouquets and small sprigs of flowers H $5\frac{1}{2}$ in, $5\frac{1}{2}$ in respectively each diam 4 in
These mugs are similar in style of painting to two butter tubs (No 408) on which the turquoise blue pigment appears
371. MUG, painted in colours About 1755 (PLATE 34)
Ovoid body painted on one side with a bouquet and on the other with a spray of flowers slightly expanding mouth, scrolled loop handle H 4 in diam $3\frac{1}{2}$ in
372. BASIN, painted in colours in the style of Meissen porcelain Mark, an anchor in red About 1755 (PLATE 34)
Octagonal with projecting rim Painted outside with floral sprays and a butterfly, and inside on the bottom with a bud and two insects H $2\frac{1}{2}$ in W $4\frac{1}{2}$ in
373. BASIN, painted in colours in imitation of Chinese porcelain of the *famille verte* Mark, an anchor in red (No 17) About 1755 (PLATE 34)
Of the same form as No 372 The outside is painted with two groups of chrysanthemums and other flowering plants and with narrow borders of Chinese sceptre head ornament Inside on the bottom is a chrysanthemum spray, and on the rim a border of floral ornament on a dotted green band H $2\frac{1}{2}$ in, W 4 in
374. PAIR OF CUPS, painted in colours About 1755 (PLATE 34)
Nearly cylindrical with rounded base and wavy edge Painted one with two partridges among herbage on one side, and with a duck flying on the other, the other with a group of birds among rushes and herbage on one side and with two birds flying on the other Each, H $2\frac{1}{2}$ in, diam $3\frac{1}{2}$ in
375. BASIN, painted in colours in imitation of Japanese Kakiyemon ware Mark, an anchor in relief on an applied oval medallion About 1750 (PLATE 35)
Hexagonal with wavy rim turned slightly outwards The outside is painted with a tiger and a dragon, with *prunus* tree, chrysanthemum, bamboo and *Paulownia imperialis*, on the inside are a coiled dragon and sprays of flowers H 3 in, diam $6\frac{1}{2}$ in
376. BASIN, painted *en camaieu* in crimson About 1755 (PLATE 35)
Octagonal with rim turned outwards Painted outside with an Oriental caravan in a desert, a bouquet of flowers and a butterfly, inside the rim are also bouquets H $3\frac{1}{2}$ in, diam 6 in
377. TEA POT AND COVER, painted in colours and gilt, in imitation of Japanese Kakiyemon ware. Mark, a triangle incised Made about 1745, but probably decorated some years later. (PLATE 35)
Hexagonal with loop handle and short straight spout The body and cover are divided into six panels, decorated alternately with a gilt rosette amid white foliated spirals on a red ground and with a floral spray or a fan and ribbons H $5\frac{1}{2}$ in, diam $4\frac{1}{2}$ in
The decoration is of the same pattern as that of two cups and saucers, No 403, and a vase No 237, which is marked with an anchor in red
378. TEA-POT AND COVER, painted in colours in the style of Meissen porcelain About 1755 (PLATE 35)
The body, straight spout, and cover are reeded The body is painted with sprays of flowers and insects On the cover is a landscape with a ruin H $4\frac{1}{2}$ in, diam $3\frac{1}{2}$ in

- 379 CREAM-JUG, moulded in relief and painted in colours Mark, an anchor in red
About 1755 (PLATE 34)
Of oval section, spirally fluted, with wavy rim, scrolled loop handle and a border of acanthus foliage in relief, coloured green, pink and yellow round the base. The upper part is painted with a bouquet and sprays of flowers in colours H $3\frac{1}{2}$ in W $3\frac{1}{2}$ in
380. CREAM-JUG, painted in colours About 1755
Of oval section reeded with scalloped rim and scrolled loop handle. On either side is a landscape with ruins in a shaped panel on the front and inside on the bottom are floral sprays. On either side of the handle is an insect H $3\frac{1}{4}$ in W $3\frac{1}{4}$ in
381. SAUCER, painted in colours Mark, an anchor in relief on an applied oval medallion About 1750
Painted with a group of fruit Scalloped rim Diam 4 in
- 382 SAUCER, painted in colours in imitation of Japanese Kakiyemon ware Mark, an anchor in relief on an applied oval medallion About 1750
Octagonal, with border of conventional flowers amid close foliage in red and yellow. In the middle is a coiled dragon within a circular medallion outside which are two cranes, a pine tree and bamboo Diam $5\frac{1}{2}$ in
383. TWO SAUCERS, painted in colours, in imitation of Japanese Kakiyemon ware
Mark, an anchor in relief on an applied oval medallion About 1750 (PLATE 35)
Octagonal, painted with a lady beside a pavilion hung with curtains in which is a vase. Above is a bird flying Diam $4\frac{1}{2}$ in $4\frac{1}{2}$ in respectively
- 384 TWO SAUCERS, painted *en camaieu* in crimson with Aesop's fables of the Lion and the Mouse, and the Wolf and the Crane respectively Mark, on the first, an anchor in relief coloured red on an applied oval medallion, on the second, an anchor painted in red About 1755
Wavy rim painted with floral sprays Diam 4 in $4\frac{1}{2}$ in respectively
385. CUP AND SAUCER, painted in colours, on the saucer is Aesop's fable of the Two Pots Mark, an anchor in relief on an applied oval medallion About 1750 (PLATE 36)
Both pieces octagonal. The cup which has no handle is painted with two bears in a landscape. The fable on the saucer is painted in a circular medallion surrounded by sprays of flowers. Cup H $2\frac{1}{2}$ in, diam $3\frac{1}{2}$ in saucer diam $5\frac{1}{2}$ in
386. CUP, painted in colours, in the style of Meissen porcelain Mark, an anchor in relief on an applied oval medallion About 1750 (PLATE 36)
Of cinquefoil section, moulded with narrow wavy leaves and painted with detached flowers and caterpillars H $2\frac{1}{4}$ in diam $2\frac{1}{4}$ in
387. CUP AND SAUCER, painted in colours, on the saucer is Aesop's fable of the Horse and the Stag Mark, on the cup, an anchor in relief on an applied oval medallion About 1750 (PLATE 35)
Both pieces octagonal. The cup which has no handle is painted with two panthers in a landscape. The fable on the saucer is painted in a circular medallion surrounded by sprays of flowers. Cup H $2\frac{1}{2}$ in diam $3\frac{1}{2}$ in, saucer diam $5\frac{1}{2}$ in

- 398 Two TEA CUPS, painted in colours and gilt Mark, an anchor in gold About 1765
Decorated outside with a border of gilt festoons of vine leaves on a dark blue band with shaped edge below which are sprays of flowers in colours On the bottom inside is also a floral spray H 1 1/2 in diam 3 in
399. CUP, painted en camaieu in crimson Mark, an anchor in red About 1755 (PLATE 34)
The cup is reeded with scalloped edge and has no handle It is printed with a skirmish of cavalry beside a lake H 2 1/2 in diam 3 1/2 in
- [399a SAUCER, Chinese porcelain, see p 166]
- 400 Two TEA CUPS AND SAUCERS, painted in colours Mark, on one cup and one saucer, an anchor in red About 1755
Both cups and saucers are painted with large sprays of flowers and insects The cups have no handle Cups H 1 1/4 in 1 1/2 in diam 1 1/2 in 1 3/4 in respectively saucers diam 4 1/4 in 4 1/2 in respectively
- 401 Cup, painted in colours Marked with crossed swords under the glaze in blue in imitation of Meissen porcelain (No 24) About 1750 (PLATE 36)
Octagonal with loop handle Painted outside with insects and inside with a bouquet tied with a ribbon H 2 1/2 in diam 2 1/2 in
The occurrence of a mark so unusual on Chelsea porcelain suggests that the piece may have been made to complete a Meissen service The cup was bought by Lady Charlotte Schreiber in Paris on March 11th 1872 see *Journals* i p 136 On our way [to the Quai Voltaire] we had met with a curious Octagon Chelsea cup painted with insects and marked in blue with the Dresden sword i.e. this was at Charing.
- 402 Two CUPS AND SAUCERS, painted in colours About 1755
The cups have two scrolled loop handles and the saucers an openwork gallery to receive the cups decorated outside with applied rosettes Both cups and saucers are painted with sprays of flowers. Cups H 2 1/2 in W 4 1/2 in saucers diam 5 1/2 in
- 403 Two CUPS AND SAUCERS, painted in colours and gilt, in imitation of Japanese Kakiyemon ware About 1750
Both cups and saucers are octagonal the sides being decorated alternately with a gilt rosette amid white filigree spirals on a red ground and with a floral spray and a fan and ribbons Cups H 1 1/2 in diam 2 1/2 in saucers diam 4 1/2 in
These cups and saucers are of the same pattern as a tea pot No 37 and vase No 37
An octagon Chelsea tea set in imitation of old Japan £1 10s figures in a sale catalogue of 1771 see *Nightingale* p xl
- 404 COFFEE CUP AND SAUCER, painted in colours and gilt About 1770
On either side of the cup are two exotic bird among bushes painted in somewhat pale colours in a shaped panel bordered by gilt trelliswork and flowers reserved on a mazarine blue ground the rim of the saucer also has a mazarine blue ground with similar sprays of birds in three reserved panels. Cup H 2 1/2 in diam 1 1/2 in saucer diam 3 1/2 in
This cup and saucer are doubtfully included under this heading The quality of the glaze and pale colours suggest that they may have been made at Chelsea during the Chelsea Derby period of the factory see p 63
- 405 CUP, painted in colours in imitation of Japanese Kakiyemon ware About 1750 (PLATE 35)
Bell shaped with slight fluting and wavy edge painted outside with two quail a *prunus* tree and other flowering plants Inside are floral sprays and a lady bird H 1 1/2 in diam 3 1/2 in

406. SAUCER, painted in colours with Aesop's fable of the Wolf and the Goat. About 1750

Octagonal The subject is painted in a circular medallion surrounded by sprays of flowers
Diam $4\frac{1}{2}$ in

- [407. CUP, Chelsea-Derby porcelain, see p 75]

408. PAIR OF BUTTER TUBS WITH COVERS AND STANDS, painted in colours. About 1765.

The tubs cylindrical, expanding slightly upwards, with three small scroll feet and two handles rising above the rim. On the top of the covers is a scrolled ring handle. The stands have a scalloped rim. All the pieces are painted with bouquets and sprays of flowers. Tubs with covers, H 5 in each, diam $4\frac{1}{2}$ in, $4\frac{1}{2}$ in respectively. stands diam $5\frac{1}{2}$ in, $6\frac{1}{2}$ in respectively

Bought at Amsterdam on November 5th, 1872 see *Journals* i p 172 ' On to Kalb and Soujets, where we revived our drooping spirits for at all the places we had visited before we had heard of nothing but absurd prices without seeing anything we cared to have. Now we are able to buy a pair of Chelsea butter boats covers and stands, very perfect and unusual, £3 "Two small butter tubs, covers and plates enamelled in flowers appear as lot 30 in the Sale Catalogue for March 31st 1751' see Read, *Chelsea Porcelain*, p 10

III —CHELSEA DERBY.

THE porcelain made by William Duesbury between 1770 and 1784, during which period he carried on the factories at Chelsea and Derby concurrently, is known as "Chelsea Derby" porcelain. Generally it is not possible to distinguish between the productions of the two places unless a distinctive mark occurs. The customary mark of the joint factories consists of a D intersected by an anchor in gold, but the simple gold anchor mark continued in use for some time after 1770, and pieces bearing it may safely be ascribed to the Chelsea works¹. Certain other pieces in the decoration of which Chelsea traditions are apparent may also be assigned with probability to the same place of origin². Specimens bearing the distinctive marks of the Derby factory will be described in the next division³.

Chelsea Derby porcelain is characterised by sobriety of modelling, somewhat subdued colouring, and the pseudo classical forms and motives of decoration of the Louis XVI style. An overglaze blue enamel in imitation of the *bleu de roi* of Sevres⁴ now takes the place of the earlier underglaze mazarine blue. The statuettes of this period are usually only slightly tinted with washes of pale colour, figures in unglazed biscuit porcelain also began to be made⁵. They are generally characterised by an air of sentimentalism and affected simplicity, traceable to the influence of Bouchier and his school, in striking contrast with the vigorous *abandon* of many of the earlier Chelsea models. The mark "No" followed by a numeral, found incised in the paste under the base of some of the figures,⁶ refers to the number of the model in the price-list of the Derby factory, and shows that such pieces were probably made at that place. The models were often made in several sizes, and references to these are also sometimes found incised under the figures⁷.

¹ Nos 392, 394

² Nos 180, 364, 365, 456

³ See p 76

⁴ Nos 435, 438, 443, etc.

⁵ Nos 413, 419, 429

⁶ Nos 415-418, 420, 424, 429

⁷ No 421

§ I. STATUETTES AND BUSTS, COLOURED

Nos. 409-434.

These are all decorated in enamel colours, generally somewhat pale in tone, and gold, except Nos. 180, 203, 414, 433 and 434, in which the gilding is absent.

409. TIME CLIPPING THE WINGS OF LOVE, from a painting by Sir Anthony Vandyke, formerly in the collection of the Duke of Marlborough at Blenheim, of which a mezzotint by Charles Phillips, dated 1772, accompanies the Collection, No 1819 (PLATE 40)

Time is seated on a pedestal of masonry with flowered drapery thrown round his waist, holding Cupid on his knee. At his feet, on the scrolled base, are a scythe, hour glass, crown, sceptre, terrestrial globe, and skull and Cupid's quiver. H 8½ in

In the catalogue of the first sale of the united Chelsea and Derby factories, April 17th, 1871, lot 25, is 'A curious figure of Time clipping of Cupid's wing, finely enamelled, and ornamented with burnished gold, 6l' see *Nightingale*, p 22

Bought at Hamburg on October 14th, 1880, see *Journals*, i, p 306, "At Lissauer's acquired a lovely Chelsea bird and a Chelsea Derby figure of 'Time clipping Love's wings, all for £5"

179. MERCURY (PLATE 40)

He has flowered drapery thrown loosely round him and a winged cap, and stands with a purse in his right hand and a caduceus in his left. At his feet are a money-bag and a bale of merchandise among clouds on a rococo scrolled base. H 13½ in

180. BACCHUS WITH A YOUTHFUL SATYR, emblematic of Autumn, one of a set of the Four Seasons, copied from a Meissen figure, modelled, probably by Johann Friedrich Eberlein, about 1740. (PLATE 40)

Bacchus stands by a tree stump, from which springs a vine with bunches of green and purple grapes and foliage, the branches of the vine are wreathed about his naked body, and with his left hand he holds a bunch of grapes above his mouth. The satyr is seated behind him on a barrel, with a cup held to his lips. The whole is supported on a rococo scrolled base. The colouring is slight,—pale tinting of the flesh and hair, light purple and green for the grapes and leaves, and touches of crimson and turquoise blue, on the pedestal. H 10½ in

This figure was probably made at Chelsea during the Chelsea Derby period. A complete set in Chelsea porcelain was formerly in the Emden Collection, Hamburg, see *Sammlung Hermann Emden, Hamburg, Erster Teil*, Berlin, 1908, pl 67, No 815. Compare also Doenges, *Meissner Porzellan*, pl xviii, Fischer, *Sammlung Alt Meissner Porzellan*, pl xxxv, No 909, *Kunst Sammlung F. von Parpart*, Berlin, 1912, pl 30, No 659

Bought at Rotterdam on October 15th 1873, see *Journals*, i, p 231, "Pluyn's had a grand Chelsea figure of Autumn, covered with grapes, wanting a hind, which we hope to get restored in china for us at Minton's works, and for which we gave £81; also 11, illustration facing p 324

205. DAVID GARRICK (b 1717, d 1799) in the character of *King Richard III*, modelled from an engraving by J Dixon published in 1772, after the painting by Nathaniel Dance exhibited in the Royal Academy in 1771. (PLATE 40)

He wears a red ermine lined sleeveless robe over a breast plate, doublet and hose, and stands in a striding attitude beside a tree stump on an oblong base on which are applied flowers and foliage; his plumed hat lies at his feet. H 11½ in

In the Sale Catalogue of the united Chelsea and Derby factories for February 9th 1773 is "A fine figure of Garrick in the character of Richard the Third, in biscuit, 1l 10s. The figure is No 21 in the Derby price list of groups and figures, where it is attributed to John Bacon, R A (b 1740, d 1799). See *Nightingale, Contributions*, p 400, Haslem, pp 152 117

410. PAIR OF STATUETTES, Discretion, symbolised by Cupid, and Prudence, as a little girl (PLATE 41.)

Both figures are nude except for a loose scarf thrown round the body, they stand each on a rocky mound covered with flowering plants and shells, beside an urn hung with festoons supported on a square pedestal. Cupid has his quiver slung on his left shoulder and is raising his forefinger to his lips. Prudence holds a snake in her right hand and a mirror (of which only the handle remains) in her left. H 8 in., 8½ in. respectively.

These figures are probably similar to those described in the Sale Catalogue of the united Chelsea and Derby factories for April 17th 1771 (lot 61) as 'A pair of figures, Prudence and Discretion, each a curious antique urn, on pedestals in festoons of chased gold, and highly finish'd in burnish'd gold' 2s 6d. see Nightingale, p 19. In the British Museum is a figure from the same model as the "Prudence", see Hobson Catalogue, p 67, No II 305, where it is suggested that the figure may represent Hygieia and Nos 412 and 413 in the Schreiber Collection are cited for comparison as works of the same modeller.

411. GROUP of cupids, emblematic of Astronomy and Geometry 1773 (PLATE 41)

Two cupids, one of them seated on a rock looking through a telescope, the other standing and measuring with compasses on a sheet of paper, which he holds spread out on a terrestrial globe. Supported on an oblong pedestal with incurved sides, decorated with scrolled masks and gilt wreaths. H 7 in., L of pedestal, 4½ in.

This group forms a set of three with Nos 427, 427a. Science groups are mentioned in the Sale Catalogue of the united Chelsea and Derby factories for April 17th, 1780, see Nightingale, p. 59. A porcelain group adapted from the same original, probably a Meissen model, was produced about 1770 at Vienna, see Folnesics, Sammlung Karl Mayer, pl. XXXII.

412. GROUP. Three children, representing Minerva crowning Constasy and Hercules killing the Hydra

The figures are grouped round an obelisk which is surmounted by a gilt ball and overgrown with ivy, it rests on the top of a rocky mound covered with flowering plants. Beside the figure of Constasy are a broken column and a burning brazier. H 12½ in.

In the catalogue of the first sale of the united Chelsea and Derby factories April 18th, 1771, lot 30 is 'A curious group of three figures richly enamel'd, Minerva crowning Constasy, and Hercules killing the Hydra, with a pyramid in the middle, highly finish'd in burnish'd gold 6l', see Nightingale, p 23. Compare also note on No 413.

[413. GROUP, biscuit porcelain, see p 71]

414. TRITON, copied from one of Wedgwood's models. Mark, "G" incised (PLATE 40)

The Triton holds a cornucopia and is supported on a rocky base covered with weeds and shells. H 8½ in.

See Meteyard, *Josiah Wedgwood* vol II, p 218, where an engraving is given from a drawing in one of Wedgwood's order books.

415. GROUP. A boy and girl dancing. Mark, 46 incised (PLATE 41.)

The figures are dancing with hands clasped behind their backs. The boy wears a black hat with light blue ribbon, white jacket and waistcoat, and yellow breeches, the girl a white dress with pink lining in front, a white apron striped yellow petticoat and in her hair coloured ribbons. H 6½ in.

This group is an adaptation of a model by Falconet, entitled *La Danse allemande*, produced in 1765 at Sèvres. see Lechevallier-Chevignard, *Sèvres*, illustration, p 27, Bourgeois and Lechevallier-Chevignard, *Le Biscuit de Sèvres*, pl 11, no 170.

203. GROUP "The Tithe Pig" (PLATE 41)

The group represents a farmer's wife offering her baby to a clergyman in payment of tithe, instead of a pig which is held by her husband under his left arm. The figures are dressed in costume of the period and stand under the shadow of a flowering tree, on the ground are a basket of eggs and applied flowers and foliage. H 6½ in., W of base, 4½ in. Bought at Brussels on September 20th, 1882, see *Journals*, II, p 384. Our best find was at Craenen's where we met with an admirable group of the Tithe pig in good old Chelsea.

- 416 PAIR OF FIGURES A boy with a dog, and a girl with a cat Mark, on the boy "N 49" and "G," on the girl "No 49" and "M," incised (PLATE 41)

The boy is dressed in fanciful costume and kneels on a rocky mound with his arms round a dog which has a cocked hat on its head. The girl wears a blue bodice red lined black cape flowered skirt and white apron and hugs a cat with a linen cap over its head. H 5½ in 5½ in respectively

In the Sale Catalogue of the united Chelsea and Derby factories for March 29th 1773 one lot is A pair of laughing figures enamelled white and gold dressing a macarony dog and cat 17s See Nightingale p 45

Bought in Paris on April 18th 1873 see Journals 1 p 184 found at Mme Flaudin's very dear but quite irresistible at £14

Church figs 22 23, Dillon Porcelain 1910 fig 274

417. GROUP one of a pair, emblematic of Summer and Autumn Mark, "No 68, incised (PLATE 41)

Summer is symbolised by a girl standing with a sickle and a sheaf of corn and Autumn by a boy seated on a barrel holding bunches of grapes. The former wears a pink lined white hat a light blue laced bodice and a white apron over a striped skirt the latter a pink coat flowered waistcoat and yellow breeches he holds his black hat full of grapes in his right hand. The figures are placed on a green mound with a tree trunk beside them H 8½ in

- 418 AESCULAPIUS Mark, "No 99, incised (PLATE 41)

Bearded standing figure clad in a pink lined himation thrown over the right shoulder leaning on a long club or staff and holding a scroll in the right hand Square base H 6½ in

- [419 STATUETTE, biscuit porcelain, see p 71]

420. PAIR OF GROUPS, copied from two Sèvres groups known respectively as "*La Bergère des Alpes*" and "*L'Oracle ou le Nœud de Cravate*," modelled in 1766 by Etienne Falconet after designs by François Boucher Mark, on one "No 256," on the other "No 255, and on both a cross, incised (PLATE 42)

The first group consists of a youth reclining at the feet of a girl whose hand he holds she is seated on a rocky mound by a tree and has a lamb lying beside her. The youth wears a pink short sleeved jacket over a flowered waistcoat light blue sash and yellow breeches the girl a light blue bodice laced in front and a skirt of the same colour over a flowered petticoat. The second group represents a girl also seated on a rock beside a tree tying a kerchief round the neck of a youth who kneels with clasped hands before her by her side is a basket of fruit. Except for small details the figures are similarly attired to those in the first group H 12 in 11½ in respectively

The *maquettes* of the original groups are preserved in the Musée Céramique at Sèvres compare Bourgeois and Lechevallier Cheignard *Le Biscuit de Sèvres* pl 9 Nos 110 481

Bought at Amsterdam on August 17th 1869 see Journals 1, p 33 'Our next best haul was with Speyers St Anthony Breestraat from him we made several purchases some of them likely to prove good. Two groups of Derby Chelsea figures man and girl in boccage of leaves good condition only two fingers wanting Proposal and Acceptance (?) £15 also an illustration facing p 466

Chaffers fig 428

- 421 Boy, emblematic of Winter Mark, "B" and "small," incised

He wears a red fur lined jacket over a blue waistcoat yellow breeches and fur lined boots and is stooping to lift a faggot on to his shoulders he is resting his right knee on a small mound on which grows a holly bush Circular base H 6½ in

A complete set of the figures to which this model belongs is exhibited in the Museum in the bequest of Capt H B Murry Nos C 2383 2386—1910
 Bought at Brussels on October 14th 1874 see *Journals* i p 31 Next to Handelaar s
 he had a small Chelsea Derby figure of Winter (the boy carrying sticks) of beautiful quality
 which we bought for £7

- 422 CUPID with a dog, painted in colours and decorated with gilding Mark,
 "No 213g," incised

Cupid has a gilt hunting horn slung over his right shoulder and a spotted scarf thrown about him he reclines against a tree on a flower-covered mound caressing the dog a black and white terrier which is licking his chin H 4½ in

- 423 GROUP, copied from an engraving by Jacques Philippe Le Bas, after a painting by François Boucher dated 1747, now in the National Museum, Stockholm, entitled '*Pensent ils au raisin?*' An impression of the engraving accompanies the Collection, No 1820 (PLATE 43)

A youth and a girl seated with a lamb between them on a rocky mound offering each other grapes The youth is attired in a short sleeved coat over a waistcoat with a sash and knee breeches the girl in a laced bodice and full skirt both are bare legged The girl has grapes in her lap and in a basket on her right arm Several bun hes are strewn on the ground and in the youth's hat which lies at his feet The colouring of the group is slight crimson and pale green for the grapes and foliage black and yellow for bows on the costumes and tinting in natural colours for the hair and flesh The costumes are white with gilt lines H 8½ in W 7½ in

Solon pl xi *Journals* ii illustrations facing pp 374 466 Compare also Michel François Bo cher Catalogue No 1554

424. GROUP, emblematic of Music Mark, "No 217 and "B, incised (No 28)
 (PLATE 40)

The group consists of a standing female figure in flowered classical robe playing a flute beside a truncated column and of two boys naked except for scarves of coloured drapery one of whom stands holding up a roll of music while the other sits with a violin at the foot of the column On the top of the latter are a tambourine books and a sheet of music other instruments and a book lie on the flower covered mound which forms the base H 9½ in W of base 5 in

Probably similar to the "large music group" which figures in the Sale Catalogue of the united Chelsea and Derby factories for May 5th 1778 see *Nightingale* p 52

- 425 PAIR OF STATUETTES OF MUSICIANS (PLATE 41)

A gentleman and lady playing a flute and a lute respectively each seated on a high backed chair and supported on an eight sided base The gentleman wears a pink lined white coat flowered waistcoat and lavender coloured breeches his hat hangs on one corner of his chair and beneath it is an instrument case with books piled upon it The lady is attired in a flowered dress, and has a sprig on her lap Underneath her chair is a second lute with books piled upon it H 6½ in 6½ in respectively each W of base 3½ in

Bought in Paris on November 11th 1880 see *Journals* ii pp 377 323 at Jurnel s
 we saw a lovely pair of little Chelsea Derby figures seated and playing on instruments
 which were offered to us as Saxe We called at Jurnel s and concluded for the
 Chelsea Derby figures at £9

- 426 CUPID in a large wig playing on a pipe (PLATE 41)

Standing figure wearing only white frills on the wrists and a cloth round the waist, supported by a green stump on a gilt scrolled base H 4½ in

Probably from a Chelsea model Frequent notices occur in the Chelsea Sale Catalogue for 1776 of Cupids representing love in disguise playing on different sorts of music for a desert see Read *Chelsea Porcelain* p 11

427. GROUP OF CUPIDS, emblematic of Commerce 1773 (PLATE 41)

Two cupids draped with scarves, one of them taking money out of a bag, the other seated on the edge of a bale of goods making notes on a slate Supported on a pedestal similar to that of No 411, with which group this and No 427a form a set of three H 7 in, L of pedestal, 4½ in

427a GROUP OF CUPIDS, emblematic of Arithmetic, copied from a Meissen group, modelled about 1770 by Michel Victor Acier Dated 1773 (PLATE 41)

Two cupids draped with scarves, one of them writing in a ledger, which is supported by the other who kneels on a pile of books and holds an inkpot in his left hand Two of the books have inscriptions, of which the following is legible 'Apr 6th, 1773 Put to That £1 3s 6d' Supported on a pedestal similar to that of No 411 with which group this and No 427 form a set of three H 7 in, L of pedestal 4½ in

Compare Album of the Royal Saxon Porcelain Manufactory, No C 36 also *Festive Publication*, p 68

[428 PAIR OF GROUPS, Sèvres biscuit porcelain, see p 169]

[429 STATUETTE, Chelsea-Derby biscuit porcelain, see p 71]

430. PAIR OF BUSTS, emblematic of Spring and Winter (the latter adapted from a Meissen model) Mark "G," accompanied on the "Spring" by other indistinct letters, incised (PLATE 41)

Spring is represented by a girl with a wreath of flowers in her hair and a flowered robe thrown round her shoulders, Winter by a bearded man wearing a fur-lined pink cloak over his head, both busts are supported on an eight-sided pedestal H 3¼ in, 3½ in respectively

431. BUST OF ALEXANDER POPE (b. 1688, d 1774), adapted from a portrait painted in 1716 by Sir Godfrey Kneller and engraved in 1717 by J Smith. (PLATE 41)

Wearing a red cap and a blue coat, over which is thrown a mauve cloak. Oblong pedestal with bowed front H 6½ in

Bought at Utrecht on October 4th, 1869, see *Journals*, 1, p 45 " . . . we returned by the train to Utrecht Went by appointment to the Jew we managed to buy . . . a bust of Pope, soft paste, £1 "

432. BUST OF JEAN-JACQUES ROUSSEAU (b 1712, d 1778), adapted from a portrait painted by J H. Taraval, based on a bronze medal, dated 1761, by Frans Gabriel Leclerc, and engraved in 1766 by C. H Watelet. (PLATE 41.)

The philosopher is dressed in his Armenian costume, consisting of a fur cap and fur-lined brown caltan, over which is thrown a mauve cloak Circular pedestal H 6½ in

Compare Buffenour, *Portraits de J.-J. Rousseau*, pl 18, pl 20, pl 118

433. FIGURE OF A POINTER (PLATE 41.)

The dog is coloured after nature and stands supported by a tree trunk on a base covered with flowering plants H 4½ in, L 6½ in

434. FIGURE OF A SQUIRREL. Mark, "O" and a stroke incised

The squirrel is coloured after nature, has a black collar, and is seated on a green mound eating a nut H 3½ in

§ 2 FIGURES IN UNGLAZED BISCUIT PORCELAIN

Nos 413, 419, 429

The first two belong to the Chelsea Derby period, 1770-1784
Nos 419 and 429 were probably made at Derby, the latter perhaps somewhat later than 1784 (compare p 77)

- 413 GROUP Three children representing Minerva crowning Constancy and Hercules killing the Hydra (PLATE 44)

The figures which are from the same models as those composing the coloured group No 417 are grouped round a tree on the top of a rocky mound covered with flowering plants. Beside the figure of Constancy is a broken column H 12½ in

In the catalogue of the first sale of the united Chelsea and Derby factories April 18th 1771 lot 47 is A group of three figures Minerva crowning Constancy with laurel and Hercules killing (sic) the Hydra very curiously finished in biscuit gl 15s See Nightingale p 21

Bought at the Hague on October 1st 1813 see *Journals* 1 p 279 found in a shop hitherto unknown to us Dirksen a splendid group in Derby biscuit of Cupid killing the Hydra (à la Hercules) of the same model as the coloured Derby china group we already possess

- 419 PLENTY Marl, "No 163 incised (PLATE 41)

Standing figure in classical drapery tiara and sandals holding in her left hand a cornucopia full of fruit and in her right a bunch of leaves Square base H 9½ in

- 429 CUPID AS SPORTSMAN Marl, 233 incised (PLATE 41)

Cupid holds a dog in leash with his left hand and carries a gun under his right arm He wears a wide brimmed hat and has a game bag slung over his left shoulder He stands on a rocky mound with a tree trunk by his side H 3½ in

§ 3. VASES AND ORNAMENTAL PIECES

Nos 435-442

These pieces are variously decorated with overglaze enamel colours and gilding

- 435 VASE, painted in blue (*bleu de roi*) and gilt The form is adapted from a Sevres model known as the 'Vase façon à monthiers' Marl, "G8" incised (PLATE 48)

Hemispherical body hung with festoons of white drapery in relief on a blue ground the neck contracts upwards and is decorated with spiral fluting coloured blue and with gilt festoons of foliage hanging from lions masks in relief Beaded rim spreading foot resting on an eight sided plinth. H 8½ in diam 4½ in

Compare Troude *Choix de Modèles* pl 95

- 436 PAIR OF VASES painted in turquoise blue and gilt Marl, 20 incised (PLATE 48)

Short expanding fluted neck truncated oviform body with urn shaped foot resting on a square plinth two scrolled loop handles rising above the rim The upper part of the foot is gadrooned The body is decorated with moulded vertical bands alternately white and blue enclosed by the blue bands which are concave are garlands of laurel hanging from the shoulder Each H 9 in diam 3½ in

442 PAIR OF BUCKLES, painted in blue and gilt

Of arched oblong form painted with a pattern of lozenges alternating with dots in blue between two bands of gilding. The mounts are of steel. Each $2\frac{1}{2}$ in by $2\frac{1}{4}$ in. Acquired in Paris on December 17th 1876 see *Journals* i p 50. We have acquired a lovely pair of shoe buckles in white china with blue pattern and gold—unique—C S thinks them Derby Chelsea

· § 4 PIECES FOR DOMESTIC USE

Nos 443 458

All these pieces are decorated in enamel colours and gold, with the exception of No 365, which has no gilding

443 SUGAR BASIN AND COVER Mark, "D" intersected by an anchor, in gold

Both pieces are reeded and painted with bouquets of flowers in natural colours. Round the edges which are scalloped is a border of foliage on a wavy stem in gold on a *bleu de roi* band. H $5\frac{1}{2}$ in diam $4\frac{1}{2}$ in

444 PAIR OF MUGS Mark, "D" intersected by an anchor, in gold (PLATE 45)

Each has a globular body wide reeded cylindrical neck and loop handle. Round the shoulder is a border of gilt conventional ornament on a scalloped blue band round the rim is a plain blue band edged with gold. The remaining surface is painted with bouquets and sprays of flowers in natural colours. Each H $3\frac{1}{4}$ in diam 3 in

445 DISH AND TWO PLATES Mark, "D" intersected by an anchor, in gold (No 26) (PLATE 49)

The dish is heart shaped the plates have a wavy edge. In the centre is a classical vase, of different form on each piece painted *en grisaille* and festooned with roses in colours beyond are detached flowers. The rims are decorated with gold discs laid over a scalloped border of *bleu de roi* and within this border with radial bands of husk pattern in green separated by lines of gilt dots. Dish L $10\frac{1}{4}$ in W 8 in plates each diam $8\frac{1}{2}$ in

446 DISH Mark, "D" intersected by an anchor, in gold (PLATE 45)

Oval with lobed rim and wavy edge. In the centre is a classical vase painted *en grisaille* festooned with roses in colours in an oval compartment bordered by a blue line twined about with a wreath of leaves in gold. Round the edge is a broad formal border in *bleu de roi* and gold from which are suspended festoons of laurel in colours. Trophies *en grisaille* of weapons and musical instruments respectively are introduced between the festoons and the compartment in the middle. L $9\frac{1}{2}$ in W 7 in

447 PAIR OF DISHES Mark, "D" intersected by an anchor, in gold

Each square with rounded corners and wavy edge. In the middle is a classical vase garlanded with laurel painted *en grisaille*. The rim is decorated with festoons of flowers in natural colours hung from gilt rosettes. The underside is also painted with sprigs of flowers. Each W $8\frac{1}{2}$ in

448 PAIR OF DISHES (PLATE 45)

Each oval with wavy edged rim pierced with formal devices in openwork. In the middle are bouquets of flowers a group of fruit and insects, in natural colours. Each L $9\frac{1}{2}$ in W $7\frac{1}{4}$ in

449. DISH, decorated in imitation of Sèvres porcelain

Oval, with shaped rim decorated with a shaped border of roses within gilt circles and festoons of flowers among rococo scrollwork. In the middle is a cupid among clouds with a quiver slung over his shoulder, brandishing a torch in his right hand, painted *en camaieu* in crimson. H $11\frac{1}{4}$ in, W $8\frac{1}{2}$ in.

450. TEA-POT AND COVER, decorated in imitation of Chinese porcelain. Mark, "D" intersected by an anchor, in gold

Both pieces are moulded with wavy fluting in the hollows of which are fronds, the surface is also divided into wavy panels painted with conventional floral and scrolled ornament alternately red on white and white outlined in gold on dark blue. The spout has been broken and repaired in silver. H $6\frac{3}{4}$ in, diam $5\frac{1}{2}$ in.

The same pattern derived from Chinese porcelain was used at Worcester compare Worcester tea pot, No 388, and note thereon.

451. TEA POT WITH COVER AND STAND (PLATE 45)

The pot and cover are fluted and painted with garlands of flowers in black outline washed over with green set obliquely with pink bands between them. Hexagonal stand with sloping fluted rim similarly decorated. Tea pot H 6 in, diam 5 in, stand, W $5\frac{1}{4}$ in.

Of the same pattern as the cup and saucer, No 458

364. JUG

Ovoid body, spreading foot, slightly expanding mouth with lip moulded in the form of the head of a man wearing a cocked hat. Painted with bouquets and sprays of flowers. H $9\frac{1}{2}$ in, diam $6\frac{1}{4}$ in.

Probably made at Chelsea

365. JUG

Ovoid body, spreading foot, slightly expanding mouth with lip moulded in the form of a bearded mask. Painted with sprays of flowers. H $7\frac{1}{2}$ in, diam $4\frac{1}{2}$ in.

Probably made at Chelsea

392. TWO TEA-CUPS AND SAUCERS. Mark, an anchor in gold (PLATE 45)

Both cups and saucers are moulded in slight relief and painted with a garland of flowers in colours and borders in blue and gold. The cups have no handle and are decorated inside on the bottom with a rose. Cups, H $1\frac{1}{4}$ in, diam $2\frac{3}{4}$ in, saucers, diam 5 in.

452. TEA-CUP AND SAUCER. Mark, "D" intersected by an anchor, in gold 1784 (PLATE 45)

In the centre of the saucer is a classical vase painted *en grisaille*, hung with green garlands in a medallion with a ground of gilt dots. On the rim of the saucer and on the outside of the cup are three bouquets of flowers in natural colours on a ground of closely set radial or vertical gilt stripes. Inside the cup and on the lower side of the saucer are sprigs of flowers. The cup has no handle. Cup, H $1\frac{1}{2}$ in, diam 3 in, saucer, diam 5 in.

Part of a service made for the Duchess of Devonshire as a wedding present to Mary Babington, who married the Rev Thomas Gisborne, of Derby, in 1784, shown at the Derby Exhibition in 1870. Another cup and saucer from this set is in the British Museum, see Hobson Catalogue p 63. Compare also note on No 394 (below).

394. TWO TEA CUPS AND SAUCERS. Mark, an anchor in gold (PLATE 45)

Both cups and saucers are decorated with sprays of flowers *en camaieu* in pink on a ground of wavy gold stripes. The cups have no handle. Cups, H $1\frac{3}{4}$ in, $1\frac{1}{4}$ in, diam 3 in, $3\frac{1}{2}$ in respectively, saucers diam 5 in, $5\frac{1}{2}$ in respectively.

For the provenance and date of pieces with gold stripe decoration, see *Archaeological Journal*, vol xix, 1862, p 347. Nightingale, p xxxii.

407. COFFEE-CUP. Marked with crossed swords under the glaze in blue in imitation of Meissen porcelain (No 25).

Painted with a bouquet and sprigs of flowers in natural colours. Gilt lines on the rim and handle H $2\frac{1}{2}$ in, diam $2\frac{1}{2}$ in

453. CUP WITH COVER AND SAUCER, painted *en camaieu* in crimson and gilt, in imitation of Sèvres porcelain. Mark on the saucer, "D" intersected by an anchor, in gold. (PLATE 48.)

On each side of the cup and in the middle of the saucer is a cupid amid clouds, two of the cupids have musical instruments. The cover is painted with a trophy of arms and a basket of grapes, and has a knob in the form of a flower. Cup, H $3\frac{1}{2}$ in, diam 3 in, saucer, diam $4\frac{3}{4}$ in

454. TWO COFFEE-CUPS AND SAUCERS. Mark, "D" intersected by an anchor, in gold.

Both cups and saucers are decorated with festoons of foliage in black and berries in gold hanging from a gilt border, and with detached flowers in colours. Cups, H $2\frac{1}{2}$ in, diam $2\frac{1}{2}$ in, saucers, diam $5\frac{1}{2}$ in

455. COFFEE-CUP AND SAUCER. Mark, "D" intersected by an anchor, in gold. (PLATE 45)

The outside of the cup and the inside of the saucer are divided by bands of gilt foliage, the former vertically, the latter radially, into narrow panels decorated alternately with a stem of ivy twined about a rod in gold on a claret coloured ground, and with a pendant spray of flowers outlined in black washed over with green on a white ground. In the centre of the saucer is also a flower in green. Both pieces have a wavy edge. Cup, H $2\frac{3}{4}$ in, diam $2\frac{3}{4}$ in, saucer, diam 5 in

456. TWO CHOCOLATE-CUPS AND SAUCERS. (PLATE 45.)

Both cups and saucers are decorated with borders of scale pattern in claret-colour and gold, edged with gilt scrolls from which hang festoons of flowers in colours. The cups have each two scrolled loop handles. Cups, H $2\frac{3}{4}$ in, W $4\frac{1}{2}$ in, saucers, diam 5 in. Probably made at Chelsea

457. TWO TEA-CUPS AND SAUCERS. Mark, "N" incised (No. 27) (PLATE 45)

Both cups and saucers are decorated with festoons of flowers suspended from the gilt edge. The cups have no handle. Cups, H $1\frac{1}{4}$ in, diam $3\frac{1}{2}$ in, saucers, diam 5 in

458. TEA-CUP AND SAUCER.

The outside of the cup and the inside of the rim of the saucer are fluted and decorated with curved pendant garlands of flowers in black outline washed over with green, set obliquely with pink bands between them. Inside the cup and in the middle of the saucer is a gilt rosette. Both pieces have a wavy edge, the cup has no handle. Cup, H $1\frac{1}{2}$ in, diam 3 in, saucer, diam $4\frac{1}{2}$ in

Of the same pattern as the tea-pot, No 451

occasionally used in the later years of the factory. From the character of the marks employed the productions of the middle and later periods are often known respectively as "Crown-Derby" and "Bloor-Derby" china.

The Derby porcelain of the last two decades of the 18th century is characterised by a restrained and sober decoration in which flower-painting in naturalistic style plays a leading part. The work of some of the painters can be identified; amongst them Edward Withers,¹ Zachariah Boreman,² and Askew³ are represented in the Schreiber Collection. The wares made for domestic use display a great variety of good border patterns in the quasi-classical taste of the period. The forms are generally simple and graceful. When Bloor became manager the patterns assumed a more showy character. Rich colours and gilding were used in excess, whilst adaptations of the designs on Japanese Imari porcelain came into favour. Figures in coloured porcelain and biscuit, the latter remarkable for delicacy of modelling, continued to be made until the close of the factory.

§ 1. VASES.

Nos. 459, 460.

459. VASE AND COVER, painted *en grisaille* in black and decorated with gilding. The cover is fitted to the vase by means of a pierced ormoulu band. Mark, 36 incised. About 1790. (PLATE 48.)

In the form of a goblet decorated round the top with a vine-wreath, moulded in relief and gilt, and supported on a high foot rising from a square plinth. On either side, separated by goats' head handles, from which hang festoons of foliage, are oval medallions painted respectively with a river-god, and with a female figure reclining in a landscape threatened by Cupid with an arrow. The cover has a cone-shaped knob surrounded by wavy fluting within a gilt border. H 10 in, diam 4½ in.

Chaffers, fig 427

460. PAIR OF VASES, partly gilded. Mark, "D" surmounted by a crown and crossed batons with six dots in red. About 1820. (PLATE 48.)

Each in the form of a circular basket, left white, supported by three gilt owls standing on a three-sided base, which has three feet in the form of gilt shells. Each, H 4½ in, diam 3½ in.

§ 2. PIECES FOR DOMESTIC USE.

Nos. 461-477.

All these are decorated in enamel colours and gold over the glaze, with the exception of No. 473, on which the blue is applied before glazing.

461. PUNCH-BOWL. Mark, "D" under a crown, in overglaze blue. About 1780.

Painted with bouquets and sprays of flowers in natural colours and decorated with borders in *bleu de roi* with gilt designs consisting on the inside of grapes, vine leaves and tendrils, and on the outside of palmettes and scrolls. H 4½ in, diam. 9½ in.

¹ No. 465.

² No. 471

³ No. 472

IV —DERBY.

THE first undoubted reference to porcelain made at Derby is contained in announcements in the *Public Advertiser* during 1756 of an auction sale to be held in London "by order of the Proprietors of the DERBY PORCELAIN Manufactory" In 1758 another advertisement announces the enlargement of the factory and the increase of the establishment The first proprietors appear to have been William Duesbury, who had previously worked as an enameller on porcelain in London,¹ and John Heath In 1758 they probably bought up the works at Longton Hall,² and in 1770 the Chelsea factory, which was carried on for fourteen years in combination with that at Derby³ In 1776 Duesbury, by that time sole proprietor at Derby, purchased also the Bow factory and removed the models and moulds to Derby⁴

William Duesbury died in 1786 and was succeeded by a son of the same name, who was manager until his death in 1796 or 1797, having in 1795 taken into partnership the miniature painter Michael Kean The latter carried on the firm under the style of Duesbury and Kean until 1811, when he sold it to Robert Bloor Other changes in the management took place in 1828 and 1844, and in 1848 the factory was closed

It is impossible to identify the productions of the earliest stages Those made during the amalgamation with Chelsea have already been described and catalogued under the heading of Chelsea-Derby porcelain,⁵ except in the case of a few specimens⁶ which bear the mark of a crowned "D" in blue, green, purple or gold over the glaze, known to have been in use at Derby before 1782 About that date the mark was modified by the insertion of crossed batons and six dots between the crown and the "D", it was painted at first in blue, puce or crimson⁷ From about 1810 onwards for some twenty years the same mark was used, but always painted in red After 1830 till the close of the establishment various printed marks were in use, also in red The crossed swords of Meissen and the double L of Sèvres in blue, the former chiefly on figures and generally under the glaze, the latter in overglaze enamel, were also

¹ Compare p 35, note on No 174 ² Compare p 119 ³ Compare pp 29, 65

⁴ Compare p 4 ⁵ P 29 ⁶ Nos 461, 465, 467, 472, 474

⁷ Nos 466, 476 &c

occasionally used in the later years of the factory. From the character of the marks employed the productions of the middle and later periods are often known respectively as "Crown-Derby" and "Bloor-Derby" china.

The Derby porcelain of the last two decades of the 18th century is characterised by a restrained and sober decoration in which flower-painting in naturalistic style plays a leading part. The work of some of the painters can be identified; amongst them Edward Withers,¹ Zachariah Boreman,² and Askew³ are represented in the Schreiber Collection. The wares made for domestic use display a great variety of good border patterns in the quasi-classical taste of the period. The forms are generally simple and graceful. When Bloor became manager the patterns assumed a more showy character. Rich colours and gilding were used in excess, whilst adaptations of the designs on Japanese Imari porcelain came into favour. Figures in coloured porcelain and biscuit, the latter remarkable for delicacy of modelling, continued to be made until the close of the factory.

§ 1. VASES.

Nos. 459, 460.

459. VASE AND COVER, painted *en grisaille* in black and decorated with gilding. The cover is fitted to the vase by means of a pierced ormoulu band. Mark, 36 incised. About 1790 (PLATE 48)

In the form of a goblet decorated round the top with a vine-wreath, moulded in relief and gilt, and supported on a high foot rising from a square plinth. On either side, separated by goats' head handles, from which hang festoons of foliage, are oval medallions painted respectively with a river god, and with a female figure reclining in a landscape threatened by Cupid with an arrow. The cover has a cone-shaped knob surrounded by wavy fluting within a gilt border. H 10 in, diam 4½ in

Chaffers, fig 427.

460. PAIR OF VASES, partly gilded. Mark, "D" surmounted by a crown and crossed batons with six dots in red. About 1820 (PLATE 48)

Each in the form of a circular basket, left white, supported by three gilt owls standing on a three-sided base, which has three feet in the form of gilt shells. Each, H 4¼ in, diam 3½ in

§ 2. PIECES FOR DOMESTIC USE.

Nos 461-477.

All these are decorated in enamel colours and gold over the glaze, with the exception of No. 473, on which the blue is applied before glazing.

461. PUNCH-BOWL. Mark, "D" under a crown, in overglaze blue. About 1780.

Painted with bouquets and sprays of flowers in natural colours and decorated with borders in *bleu de roi* with gilt designs consisting on the inside of grapes, vine leaves and tendrils, and on the outside of palmettes and scrolls. H 4½ in, diam 9½ in

¹ No. 465

² No. 471

³ No. 472.

- 462 PUNCH BOWL Mark, "D" surmounted by a crown and crossed batons with six dots, in red About 1820

Painted inside and outside with sprays of roses and with a wide border of quatrefoil shaped compartments in which also are roses reserved on a ground of green dots H $4\frac{1}{2}$ in diam $11\frac{3}{4}$ in

463. PAIR OF CUSTARD CUPS AND COVERS Mark, "D" surmounted by a crown and crossed batons with six dots, in purple About 1800 (PLATE 48)

Round the covers and the upper part of the cups is a band of cornflowers and foliage on a continuous stem the lower part of the cup is decorated with sprigs of the same flowers Each H $3\frac{1}{2}$ in diam $2\frac{1}{2}$ in

Bought at Rotterdam on November 1st 1872 see *Journals* 1 p 168 Next to the Oppert where at a shop full of Oriental china (Van der Pluyne) we found some charming Crown Derby custard cups and covers for which we paid £2 They were sold to us by French Furstenberg The pattern is known as the French or Angouleme sprig pattern from its use in the factory of the duc d'Angouleme in the rue de Bondy Paris Compare Worcester punch bowl No 538

- 464 PAIR OF TRIPPL SALT-CELLARS Mark "D" surmounted by a crown and dots, also 33, in red About 1820

Each in the form of three oval baskets joined together with a twisted handle surmounted by a gilt ring rising in the middle The baskets are painted with sprays of roses in quatrefoil panels reserved on a ground of green dots Each H 6 in W $4\frac{1}{2}$ in

- 465 JUG, painted with flowers, probably by Edward Withers The spout is in the form of the head, wearing a cocked hat, of Lord Rodney (b 1719 d 1792), below it, within a medallion, is the date of his victory over the French admiral De Grasse in the West Indies "April the 12th 1782" Mark, "D" under a crown, in purple (No 30) Dated 1782 (PLATE 48)

Pear shaped with foliated loop handle Below the medallion on the front are the initials TB in gold on either side is a bouquet of flowers in natural colours Round the rim is a wavy stem of laurel with leaves and berries in gold on a blue band round the base is a wreath of gilt leaves twined about a blue line H $7\frac{1}{2}$ in diam 5 in

Several examples of jugs similar to this made to commemorate Rodney's victory are in existence one of them made for a Derby club is described by Haslem (*Derby China Factory* p. 207) and figured by Bemrose (*Bow, Chelsea and Derby Porcelain*, pl. xviii) The painting of this piece may be compared with that of a dish in the Museum (No 3047-1901) which was identified by Mr William Bemrose junr as the work of Withers the form of spout appears to be suggested by that of a Meissen coffee pot (compare *Festive Publication* fig. 97)

- 466 JUG On the front are the letters "D P C" in cornflowers, the initials of Daniel Parker Coke, of Trusley and Pinxton (b 1745, d 1825) Mark, "D" surmounted by a crown and crossed batons with six dots, in purple (No 29) About 1802 (PLATE 49)

Globular body wide reeded cylindrical neck with projecting lip loop handle Round the rim and shoulder are borders of gilt conventional flowers and white jewelled dots on a *bleu de roi* ground The initials are surmounted by a wreath of cornflowers H $9\frac{1}{2}$ in, diam $6\frac{1}{2}$ in

Coke was elected M.P. for Derby on petition in 1766 In 1780 he was returned for Nottingham and sat for that borough till 1817 having been re-elected in 1802 The form of the mark indicates that this jug was probably made in commemoration of his third election It was a member of the same family, John Coke who founded the Pinxton China Works in 1796 See *Coke Coke of Trusley* pp 34 98

467. **MUG** Mark, "D" under a crown, in purple About 1780
 Globular body, wide reeded cylindrical neck loop handle Round the shoulder is a border of gilt rosettes on a scalloped *bleu de roi* band round the rim is a plain band of the same colour edged with gold The remaining surface is painted with bouquets and sprays of flowers in natural colours. H 4 in diam $3\frac{1}{2}$ in.
- 468 **MUG** About 1790 (PLATE 48)
 Cylindrical with loop handle Round the top is a conventional wreath in red with a line of gold above and green below from the green band hang festoons of roses in purple H $4\frac{1}{2}$ in, diam $3\frac{1}{2}$ in
469. **MUG**, with glass bottom About 1780 (PLATE 48)
 Cylindrical, with two reeded bands and loop handle Round the top is a continuous stem of laurel with leaves and berries in gold on a *bleu de roi* band near the base is a wreath of gilt leaves twined about a blue line H $4\frac{1}{2}$ in diam $3\frac{1}{2}$ in
- [470 **MUG**, Staffordshire porcelain, see p 155]
- 471 **TWO PLATES**, with landscapes painted by Zachariah Boreman (b 1738, d 1810), who worked at the Derby factory from 1783 to 1794 In the middle are landscapes described respectively on the back as "Thorp Cloud Derbyshire," and "The Derwent in the Peak, Derbyshire" Mark on each, "D" surmounted by a crown and crossed batons with six dots in overglaze blue, also on the first, 81 in purple over the blue crown, on the second, 182 in blue About 1790 (PLATE 49)
 The rim of each has a wavy edge and a border of gilt conventional ornament Diam 9 $\frac{1}{2}$ in For Boreman, see Haslem p 67
- 472 **TWO PLATES**, painted by Askew, with figures *en camaieu* in pink and grey Mark, "D" under a crown, in purple About 1780 (PLATE 48)
 In the middle of each is a cupid among clouds in pink in one case in a reclining attitude writing on a scroll in the other kneeling and looking through a telescope with a quiver and scroll beside him the figures are probably intended to symbolise History and Astronomy The rims are decorated with a band of foliated scrollwork in two shades of pink and with festoons of husk pattern in grey and have a gilt wavy edge Each diam $8\frac{1}{2}$ in
 These plates may be compared with one in the Museum (No 3041-1901) formerly in the Museum of Practical Geology ascribed to Askew See also Haslem p 46
- 473 **BELL-PULL**, printed in blue under the glaze and gilt About 1800
 Pear shaped fluted at either end with a concave band round the middle decorated with gilt rosettes in medallions reserved on a blue ground L $2\frac{1}{2}$ in diam $1\frac{1}{2}$ in
474. **TEA CUP AND SAUCER** Mark, "D" under a crown, in overglaze blue (No 32), and "N" incised About 1780
 Both pieces are decorated with a border of gilt rosettes on a scalloped blue band and with sprays of flowers in natural colours The cup has no handle Cup H $1\frac{1}{2}$ in diam $3\frac{1}{2}$ in saucer diam $5\frac{1}{2}$ in
- 475 **TWO TEA CUPS** Mark, "D" surmounted by a crown and crossed batons with six dots, in crimson About 1790
 Round the outside is a border of scrolls in red and gold interlaced by a wavy stem of foliage in green Below this and inside the cups are small sprigs of flowers in gold No handle Each H $1\frac{1}{2}$ in, diam 3 in

V.—WORCESTER.

THE porcelain works at Worcester originated in 1751, as the result of experiments carried out by Dr John Wall, physician, and William Davis, apothecary. The manufacture was financed by a company of fifteen partners. Davis was appointed manager, and remained in that position until he died in 1783. Dr Wall was actively concerned with the business till 1766, the date of his death. In 1783 the company was dissolved, and the business was bought by their London agent, Thomas Flight, for his two sons. About 1792 Martin Barr became a partner in the firm, which was carried on with several changes of partnership till 1840.

A second factory was established at Worcester in 1786 by Robert Chamberlain and his son, who had left the original factory in 1783, and was carried on by the Chamberlain family until 1840, in which year the rival firms were amalgamated. The new partnership was continued till 1847, when the earlier factory was abandoned, the manufacture was thenceforward continued on the premises of Messrs Chamberlain, at present occupied by the Worcester Royal Porcelain Company.

The paste of Worcester porcelain of the 18th century is distinguished by the use of soapstone or steatite in its composition. After 1800 this body was gradually superseded by another, similar to that of Staffordshire porcelain, introduced by Martin Barr.

The styles of decoration adopted may be followed by the help of certain dated pieces. A tureen bearing the date 1751¹ shows that during the first decade small landscapes or sprays of flowers in the Chinese style, simply painted in underglaze blue or in colours, were combined with moulded panel ornament of rococo scrollwork in relief suggested by the silversmiths' work of the period. About 1756 transfer printing from copper plates over the glaze, in black and various shades of red and purple, was introduced, probably by the well-known engraver Robert Hancock (b 1730, d 1817), who is generally assumed to have worked previously for the enamel factory at Battersea*. Porcelain so decorated in black was known at the time as "jet enamelled", sometimes the

¹ Hobson, *Worcester Porcelain*, pl. vii, fig. 4

* See note on p. 6 above

476. TWO COFFEE-CUPS AND SAUCERS Mark, "D" surmounted by a crown and crossed batons with six dots, on one cup in crimson, on the other and on the saucers in purple (No. 31). About 1790

Both cups and saucers are fluted and have a wavy edge, and are decorated with gilt chain-pattern on vertical bands of blue (*bleu de roi*) arched at the upper end and edged with gilt dots. Inside the cups and in the middle of the saucers is a gilt floral spray. Other marks, on one cup and one saucer, 12 in purple on the other saucer, 12 in crimson and "B" in green. Cups H $2\frac{1}{2}$ in, diam $2\frac{1}{2}$ in, saucers, diam $5\frac{1}{2}$ in.

477. TWO TEA-CUPS AND SAUCERS AND TWO COFFEE CUPS Mark on each piece, "D" surmounted by a crown and crossed batons with six dots, also "N° 86," in crimson, and 5 in blue over the glaze. About 1800 (PLATE 48)

Inside the cups and in the middle of the saucers is a landscape with a river and buildings surrounded by a wreath of foliage in gold twined about a blue band. Round the outside of the cups and the rim of the saucers is a similar wreath enclosed between bands of gilt chain pattern. The tea cups have no handle. Other mark, 5 in blue. Tea cups H $1\frac{1}{4}$ in diam $3\frac{1}{2}$ in saucers diam $5\frac{1}{2}$ in coffee cups H $2\frac{1}{4}$ in, diam. $2\frac{1}{4}$ in

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¹ Hobson, *Worcester Porcelain*, pl. vii, fig. 4

² See note on p. 6 above

transfer prints were subsequently painted over with washes of enamel colours¹. The designs for the engraved plates were largely borrowed from prints after Gainsborough,² Watteau,³ Le Bas and other painters, or from the fantastic compositions, chiefly in pseudo Chinese style,⁴ of Jean Pillement. Others were printed in the drawing books of the period, such as the "Ladies' Amusement," published by Robert Sayer, of which a copy is preserved in the library of the Museum. The prints by Hancock are frequently signed with his name⁵ or initials,⁶ sometimes accompanied by an anchor,⁷ the rebus of Richard and Josiah Holdship, two of the proprietors of the factory, who until 1759 seem to have been particularly concerned with the printing department. Two pieces in the Schreiber Collection⁸ are decorated with prints by James Ross, who entered the works as assistant to Hancock in 1765 and died in 1821. Hancock left the works in 1774. Printing under the glaze in cobalt blue was probably introduced before 1760, a mug⁹ in the Collection decorated in this manner bears the date 1773.

Two jugs belonging to the Corporation of Worcester, dated 1757, and moulded with overlapping leaves, indicate the advance towards a more ambitious style of decoration. The influence of Meissen porcelain, with its naturalistic flower painting in enamel colours, begins to make itself felt. The engagement of decorators from the Chelsea factory about 1768 was the beginning of a period of great prosperity to which the finest productions belong. Rich coloured grounds, such as the dark underglaze powder-blue,¹⁰ the scale pattern in the same colour,¹¹ apple green,¹² and turquoise blue,¹³ now make their appearance, with polychrome figure subjects, flowers, exotic birds or insects in reserved compartments, and sumptuously gilt scrollwork borders. The simple Oriental motives of the earlier period are succeeded by complex panelled designs¹⁴ suggested for the most part by Japanese Imari ware. This phase of the manufacture is exemplified by the punch-bowl with the arms of the Marquis of Ely, made before 1770 (No 523), and a mug made in that year (No 573) in the Collection, and by a vase with a figure subject on a dark blue ground, dated 1769, in the Dyson Perrins Collection¹⁵. The blue and white porcelain made in this period is represented by a hexagonal flower pot dated 1776 in the same collection,¹⁶ which is painted

¹ Nos 481, 541, 569, &c

² Nos 541, 560

³ No 561

⁴ Nos 482, 609

⁵ Nos 549, 627, 667

⁶ Nos 488, 505, 546, &c

⁷ Nos 488, 546, &c

⁸ Nos 545, 558

⁹ No 571

¹⁰ Nos 485, 508, 523, 601, &c

¹¹ Nos 478, 537, 589, &c

¹² Nos 527, 582

¹³ No 509

¹⁴ Nos 638, 663 &c

¹⁵ Hobson, *Worcester Porcelain*, pl lxxvii

¹⁶ Hobson, pl xviii, 3

with Chinese floral ornament in the same style as a pair of vases in the Schreiber Collection (No 35) The transition which began about this time to the pseudo classical manner of the Louis XVI period is reflected in a pair of cups in the Collection (No 646) dated 1782

The change of management in the following year was succeeded by the adoption of a new type of paste and a more formal style of decoration Early in the 19th century, at the original factory and at the works of Messrs Chamberlain alike, a reversion to a more elaborate style ensued, which is seen in a skilful but excessive use of pictorial enamel painting, this phase is typified by a plate with a sporting subject in the Collection (No 516a) With the exception of this and two other pieces,¹ all the specimens in the Collection date from the 18th century

The three best known Worcester marks, used before 1783, are the crescent, the letter "W,"² and an imitation of a Chinese seal character somewhat resembling the Union Jack, known as the "fretted square"³ The two last are always, the crescent generally, painted in blue under the glaze,⁴ the crescent being in exceptional cases painted over the glaze in blue,⁵ black,⁶ or red⁷ enamel or in gold⁸ The crescent is also some times printed in blue, either in outline or horizontally shaded⁹ Other marks which also occur during the early period are imitations of Chinese characters,¹⁰ of the crossed swords of Meissen (accompanied by the numerals 9 or 91),¹¹ and of the double L of Sevres,¹² and various workmen's marks, such as those resembling the monogram TF¹³ and the sign for a sharp in music¹⁴ An impressed mark "T", of rare occurrence on Worcester porcelain, is reputed to be the signature of a modeller named Tebo, who worked also at Bow and Bristol¹⁵

After 1783 various names or initials were adopted corresponding with the changes of partnership of the two firms, sometimes with addresses of their London agents The only later marks represented in the Schreiber Collection are those of Messrs Chamberlain,¹⁶ and the faint incised 'B'¹⁷ found on some of the productions of the older factory for a few years after the accession to the firm about 1792 of Martin Barr

¹ Nos 49, 555

² No 580

³ Nos 635 656, etc

⁴ The blue marks cited in the catalogue are all under the glaze unless otherwise stated For the blue crescent compare No 529

⁵ Nos 574, 586 644

⁶ No 631

⁷ Nos 625 641

⁸ No 644

⁹ Nos 570, 571

¹⁰ Nos 517 614 &c

¹¹ No 668

¹² No 646

¹³ Nos 35 38 52

¹⁴ No 37

¹⁵ No 43 Compare pp 5 134 and *Burlington Magazine* xvi p 108

¹⁶ Nos 516a, 675

¹⁷ No 49

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¹⁵ Hobson, *Worcester Porcelain*, pl lxxvii

¹⁶ Hobson, pl lviii, 3

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¹⁴ No 37

¹⁵ No 43 Compare pp 5 134 and *Burlington Magazine* xxi p 108

¹⁶ Nos 516a 675

¹⁷ No 197

§ I. VASES AND ORNAMENTAL PIECES.

Nos. 478-494.

These pieces are variously decorated with painting in blue under the glaze or in enamel colours over it, with or without gilding, or with transfer prints in black or lilac, in some cases washed over with colours.

478. VASE AND COVER, painted in colours and gilt. Mark, a fretted square in blue. About 1770 (PLATE 50)

Hexagonal the body expanding slightly upwards to the shoulder which curves in towards the short straight neck. Domed cover with wide rim and conical knob. On either side of the body is a large shaped panel painted with long tailed exotic birds among fruit trees and bushes on the shoulder between the larger panels are two smaller ones painted with butterflies. The cover is decorated with four similar panels containing alternately butterflies and an exotic bird. The panels are enclosed by gilt rococo scroll work and reserved on a ground of dark blue scale pattern, over which are added in gold, sprays of conventional flowers. H 16 in diam $7\frac{1}{2}$ in

Church, fig 31 Dillon, *Porcelain*, 1910, fig 282

479. VASE AND COVER, with applied decoration in high relief, painted in colours and gilt. Mark, "T^o" impressed, said to be the mark of the modeller Tebo. About 1770 (PLATE 51)

Hexagonal, the body expanding slightly upwards to the rounded shoulder, short straight neck with moulded rim, high domed cover with wide rim and on the top a flower in full relief. The body has two female masks wreathed with flowers in relief as handles, from these and from blue ribbons tied in bows between them hang festoons of applied flowers coloured after nature, one on each of the six sides. Above, on the shoulder, are six rococo panels bordered with scrollwork in relief and pierced with trelliswork. Slightly below the middle of the body is a row of projecting shell like ornaments, and round the base at each angle are scrolls in relief. Garlands of applied flowers hang down from the top of the cover, with perforated devices between them. In the intervals of the relief ornament are bouquets and detached sprays of flowers, butterflies and other insects painted in colours. H 16 $\frac{1}{2}$ in, diam 6 $\frac{3}{4}$ in.

The same work is found earlier on Bow and later on Bristol porcelain, see pp 5 134 where the identity of the modeller is discussed. As in the case of Nos 471 and 711, it is probable that the mark refers only to the modelling of the masks introduced in the decoration.

Church, fig 46. An exactly similar specimen is figured in Hobson *Worcester Porcelain*, pl vii

479. VASE AND COVER, painted in underglaze blue, in imitation of Chinese porcelain. Mark, a crescent in blue. About 1770 (PLATE 52)

Ovoid body, painted on either side with figures of a Chinese lady and boy, in one case accompanied by a dog in a panel bordered with scrollwork and diaper pattern. Short concave neck, domed cover painted with a diaper border and surmounted by a knob in the form of a flower. H 8 $\frac{1}{2}$ in, diam 3 $\frac{1}{2}$ in.

Bought at Dyon on February 25th, 1870 see *Journals*, i, p 75 "In another shop, Cazet's, 40, Rue Chabot Charrier we found a Worcester vase with Chinese figures, blue and white, not curious or uncommon, but too good to be left at the price, 3/4."

- 35 PAIR OF VASES WITH COVERS, painted in underglaze blue in the Chinese style Mark, on one resembling "TF" in monogram (No 35), on the other similar to the sign for a sharp in music (No 34), in blue, in both cases the mark is repeated on the cover About 1775 (PLATE 53)

The vases are hexagonal with sides expanding slightly upwards to the rounded shoulder short straight neck and domed cover with high knob The sides of both vases are painted with two alternating designs of flowering plants with a Chinese phoenix among them in one On the shoulders and covers are Chinese landscapes in quatrefoil panels on a ground of lotus flowers and foliage The necks and the rims of the covers are decorated with diaper pattern H $15\frac{1}{2}$ in $15\frac{1}{2}$ in respectively diam each 6 in

These vases and the three following were formerly ascribed to Bow Conclusive evidence in favour of their attribution to Worcester is given in detail by Hobson, *Worcester Porcelain* p 44, where it is suggested that the "TF" mark formerly interpreted as the monogram of Thomas Frye of Bow may be a misread version of the Chinese character *yu* (jade) The decoration is similar to that of a flower pot figured in Hobson *op cit* pl XIII 3 see also p 49 where it is suggested that the painting in each case is the work of the same hand

- 38 VASE AND COVER, painted in underglaze blue Mark, resembling "TF" in monogram, also "P" or "d," in blue (No 37) About 1760 (PLATE 52)

Inverted pear shaped body, concave neck domed cover with knob in the form of a flower

On one side of the body are small birds mobbing an owl which is perched on an old tree in a landscape the remaining surface and the cover are painted with birds flying H 8 in diam $4\frac{1}{2}$ in

For the mark compare note on No 35 compare also note on No 39

- 39 VASE AND COVER, painted in colours About 1760 (PLATE 52)

Inverted pear shaped body, concave neck domed cover with knob in the form of a flower

On one side of the body is a design similar to that on No 38 of small birds mobbing an owl which is perched on an old tree on the other are a bouquet and sprays of flowers The neck and cover are also painted with sprays of flowers H 8 in diam $4\frac{1}{2}$ in

The design appears to be inspired by an engraving by J June published in *The Ladies Amusement* (pl 155) Compare also note on No 35

- 40 VASE AND COVER, painted in colours About 1760 (PLATE 52)

Elongated ovoid body concave neck domed cover with knob in the form of a flower The body is painted with exotic birds perched on a tree in a landscape and others flying on the cover are sprays of flowers H $8\frac{1}{2}$ in diam $3\frac{1}{2}$ in

This vase has been erroneously ascribed to Bow See *New Old Bow China* pl 1 also note on No 35

- 480 VASE AND COVER, painted in colours and gilt, in pseudo Japanese style About 1770 (PLATE 55)

Hexagonal the body expanding slightly upwards to the convex shoulder short straight neck domed cover with knob in the form of a flower The body is painted with chrysanthemum and other flowers on scrolled stems long tailed birds and insects in red blue green turquoise blue and gold The shoulder and cover are decorated with an irregular border of turquoise blue edged with gilt scrolls The cover is also painted with small floral sprays H 11 in diam $5\frac{1}{2}$ in

Gibb and Rackham pl 27

- 481 VASE AND COVER, decorated with prints in lilac painted over in colours, slight touches of gilding also occur About 1770

Hexagonal the body expanding slightly upwards to the rounded shoulder which has collapsed slightly in the firing short straight neck domed cover with wide rim and conical knob On the body are two large and two smaller shaped panels outlined in black reserved in white on a canary yellow ground The panels contain various

purple prints painted over in colours, representing classical ruins or fountains in landscapes with figures of ecclesiastics or peasants. On the shoulder are four sprays of flowers painted in colours on the yellow ground in the intervals between the panels. On the cover are similar prints in small panels also reserved on a yellow ground. The neck and the rim of the cover are decorated with *prunus* blossoms in gold on a ground of Chinese diaper in red. H 12 $\frac{3}{4}$ in, diam 6 $\frac{1}{2}$ in.

Church, fig 30

482. BOTTLE, decorated with prints in black, painted over in colours. About 1765 (PLATE 63)

Hexagonal, with bulbous body spreading base, and long narrow neck. On either side of the body are different grotesque compositions of Chinese figures, scrollwork and buildings. Two of the figures, one of them a boy with a bow astride a rococo branch, are taken from a design by Jean Pillement which appears on No 609. The design on one side is repeated on the neck immediately below the mouth. H 4 $\frac{1}{2}$ in diam 2 $\frac{3}{4}$ in.

Compare note on No 609

483. BOTTLE, painted in colours in pseudo Chinese style. About 1765 (PLATE 63)

Hexagonal with bulbous body spreading base and long narrow neck. On one side of the body are two performing Chinese acrobats, on the other is a small landscape with buildings. Below the neck is a formal border in red. H 4 $\frac{1}{2}$ in diam 2 $\frac{3}{4}$ in.

Bought at Amsterdam on August 17th 1869 see *Journals* i p 33. At Gutz.
small Worcester vase with acrobat, 58

484. VASE, painted in colours and gilt. About 1765 (PLATE 62)

Inverted pear shaped body concave neck. Painted with Chinese landscapes in crimson, in two large and four smaller quatrefoil panels which are reversed in white on a canary yellow ground on which are scattered sprays of chrysanthemums and other flowers in colours. Round the neck is a border of close red foliage and flowers. H 6 $\frac{3}{4}$ in, diam 4 $\frac{1}{2}$ in.

The landscapes in this and similar pieces (Nos 540, 576, 583) appear to be inspired by two engravings published in *The Ladies Amusement* (pl 172 177)

485. PAIR OF VASES, painted in colours and gilt. Mark, "W" in blue. About 1770 (PLATE 64)

Ovoid body, short flaring neck. On either side of the body is a bouquet of flowers in natural colours in a heart shaped panel surrounded by a border of gilt rococo scrollwork and leafy sprays and reserved in white on a powdered blue ground, within the lip a formal border of gilding. Each, H 6 in, diam 3 $\frac{1}{2}$ in.

486. VASE, painted in colours and gilt in the Chinese style. About 1765 (PLATE 55)

Beaker shaped with convex swelling in the middle. On either side are standing figures of Chinese ladies in colours one holding a vase on a tray, the other a wand, in a shaped panel bordered with foliated scrollwork in red and black, in reserve on a ground of gilt scrolls. H 5 $\frac{1}{2}$ in, diam 3 $\frac{1}{4}$ in.

487. VASE, printed in black from a plate by Robert Hancock, with a milking scene, after an engraving by Luke Sullivan, published in 1759, of "A view of Woobourn in Surry, the seat of Philip Southcote, Esq" of which a print accompanies the Collection, No 1822. About 1760 (PLATE 56)

Beaker shaped. The print of the milking scene shows a youth leaning against a tree talking to a girl who is milking a cow, two other cows are in the background. Below is a smaller print of a woman beside a shed with a cow and calf. On the reverse side of the vase are sprays of flowers. H 6 in, diam 3 $\frac{1}{2}$ in.

Presented to Lady Charlotte Schreiber by Mr Ivor Guest, afterwards Lord Wumborne, on September 11th, 1869, see *Journals*, i, p 36. For the printed decoration, see *Hobson Worcester Porcelain*, p 73

- 488 VASE, printed in black, from a plate by Robert Hancock, with a full length portrait of the "KING of PRUSSIA" (Frederick the Great, b 1712, d 1786), after a printing by Antoine Pesne, at one time in the collection of the Princess Dowager of Wales, of which an engraving by Richard Houston accompanies the Collection (No 1886) Below is a military trophy with three flags bearing the names of Frederick's victories, "Reisberg, Prague, Collin Welham, Ross bach, Breslau, Neumark, Lissa, Breslau" Both prints are signed "R H Worcester," in the case of the second accompanied by an anchor the mark of Richard Holdship Dated 1757 (PLATE 56)

Elongated ovoid body concave neck Above the figure of Frederick are two cupids holding a laurel wreath and a palm branch a battle is represented in the background On the reverse is a figure of Fame blowing two trumpets H 10 in diam $5\frac{1}{2}$ in

A jug with similar prints is described by Thomas Carlyle (*History of Frederick II of Prussia* called *Frederick the Great* vii, book viii ch 10) Reisberg Welham and Neumark are there explained as referring to the engagements at Reichenberg Welmün and Neumarkt The same print occurs on No 505 and on an enamel plaque in the Collection (No 1407) presumed to have been made at Battersea

- 489 VASE, printed in black On one side is a landscape copied from an engraving by Francis Vivares, published in 1752, after a printing dated 1701 by Pierre Antoine Patel About 1760 (PLATE 57)

Ovoid body concave neck The print after Vivares depicts a view of a monumental fountain and ruined buildings with two figures crossing a bridge in the foreground and the sea in the distance On the reverse side of the body is printed a view of ruined classical colonnades On the neck and in the interspaces on the body are flying birds and insects H $6\frac{3}{4}$ in diam $4\frac{1}{2}$ in

- 490 WATER-BOTTLE for a washstand, painted in underglaze blue Mark, a crescent in blue About 1765

Bulbous body, with long narrow neck and convex swelling below the mouth On one side is a Chinese river scene with figures a bridge and a boat on the other is a Chinese boy holding a bird, near a building beside a pine tree with two birds flying above round the top of the neck is a border of panelled floral and diaper ornament H $10\frac{1}{2}$ in diam $5\frac{1}{2}$ in

- [491 WATER BOTTLE, Bow porcelain, see p 24]

- 492 FLOWER POT, printed in black from plates by Robert Hancock, on one side with a bust of Queen Charlotte (b 1744, d 1818), and on the other with a group of ruins The bust is after a portrait drawn and engraved by James McArdell, published in 1762, shortly after the marriage of the Queen to King George III Mark, "2" and "B" (No 48) incised About 1809

Inverted truncated cone shaped with two adherent ring handles Below the portrait is the name "Q CHARLOTTE" H $4\frac{3}{4}$ in diam $4\frac{1}{2}$ in

This piece was probably made at the time of the Jubilee of King George III in 1809 A similar piece with the same mark and a portrait of the king after a print also engraved at the time of his marriage is figured by Hobson *Worcester Porcelain* pl liii fig 7 The incised B is probably the initial of Martin Barr, who joined the management of the factory in 1792, the statement of Binns (*Century of Potting* p 213) that this mark was used from 1793 to 1803 appears to be controverted by the occurrence of the mark on this piece

52. BASKET, painted in underglaze blue in the Chinese style. Mark resembling "TF" in monogram, in blue. About 1760. (PLATE 61)

Oval with shaped rim, sides of open trelliswork with leaves in relief on the outside, and spreading foot, also moulded with foliage. Inside, on the bottom, is painted a Chinese landscape, with buildings and boats on a lake, the sides are painted with sprays of flowers and insects, and with a floral border round the rim. A band of similar floral ornament is painted round the outside above the foot. H $5\frac{1}{2}$ in, L $15\frac{1}{2}$ in, W 13 in.

Formerly ascribed to Bow, see note on No. 35

53. PAIR OF FLOWER-HOLDERS, moulded in relief and painted in underglaze blue. Mark, somewhat resembling a dagger in blue (No. 36). About 1755 (PLATE 61)

In the form of a cornucopia, flat at the back and moulded in front with a landscape in which are cattle and buildings, at the lower end are floral sprays moulded in relief or painted in blue, and round the top is a border of foliated scrolls in relief above a band of floral and diaper ornament in blue. H $8\frac{1}{2}$ in $8\frac{3}{4}$ in W $6\frac{1}{2}$ in $6\frac{3}{4}$ in respectively.

A pair of Staffordshire salt glazed flower holders in the Schreiber Collection (No. 873) are from a similar mould. For the mark, see Hobson *Worcester Porcelain*, p. 44

493. BONBONNIÈRE, painted in colours and gilt, with hinged brass mount. Inside the lid are the arms of Downes. About 1770

Circular, with concave sides and slightly convex lid. On the top and sides and underneath the bottom are bouquets or garlands of flowers in natural colours, in shaped panels bordered with gilt rococo scrollwork and reserved in white on a green ground painted to imitate shagreen. The shield inside the lid—argent three pallets wavy gules—is enclosed by rococo scrolls and garlands of flowers painted *en camaieu* in crimson and purple, it is surmounted by the crest, a wolf's head erased. H $1\frac{3}{4}$ in, diam $2\frac{1}{2}$ in.

494. PIPE-BOWL, moulded in relief and painted in colours, with mounts, chain and hinged perforated lid of brass. About 1770.

The upper part of the bowl is of slightly bulbous form, and is painted on either side with a bouquet in natural colours. The lower part is moulded in the form of a coiled fish, from the open mouth of which issues the base of the stem. The head, fins and tail are picked out in colours. H 4 in, W $2\frac{1}{2}$ in.

Church, fig. 35

§ 2. PIECES FOR DOMESTIC USE.

Nos. 495-675.

Variously decorated with moulding in relief, gilding, painting in blue under or over the glaze, or in other enamel colours, or transfer prints in black, red, lilac or purple over the glaze, with or without washes of enamel colour, or in blue under the glaze.

495. HAND CANDLESTICK, painted in colours and gilt. About 1770.

Circular tray bordered with gilt scrolls in relief, within which are sprays of flowers in colours. The socket is moulded with foliated ornament, edged with green. Under the scrolled loop-handle is a mark in relief. H $2\frac{1}{2}$ in, diam $3\frac{1}{2}$ in.

496. SAUCE BOAT, moulded in relief and painted in underglaze blue Mark, a crescent in blue. About 1770

Bowed sides moulded with bunches of flowers, wavy rim, projecting lip, scrolled loop handle Outside, under the lip, and inside are conventional floral sprays in blue The inside is also printed with a border of Chinese diaper pattern H $3\frac{1}{2}$ in, L $6\frac{1}{4}$ in

Of the same model as a sauce boat of Bristol porcelain (No 744), and two of Staffordshire salt glazed stoneware (Nos 891, 899) in the Schreiber Collection

- [497. PAIR OF SAUCE BOATS, Lowestoft porcelain, *see* p. 159]

88. SAUCE-BOAT, moulded in low relief and printed in black About 1755 (PLATE 61)

Wavy rim, projecting lip, scrolled loop handle On either side are rococo scrolls in relief forming panels which are printed with a squirrel and pheasant respectively in oval frames surrounded by scrollwork and flowers On the front is a rose, and inside on the bottom is a milking scene H $3\frac{1}{2}$ in, L $7\frac{1}{4}$ in

This and the following piece belong to a class formerly attributed to Bow, but shown to be of Worcester origin by the evidence cited in Hobson, *Guide to English Pottery*, p. 111, and *Worcester Porcelain* p. 43

89. SAUCE BOAT, moulded in low relief, printed in black, and painted in colours About 1755 (PLATE 61.)

Wavy rim, projecting lip, scrolled loop handle On either side are rococo scrolls in relief picked out in crimson, forming panels which are printed with Chinese figure subjects on the front is printed a bird perched on a branch The foot and inside of the rim are painted with sprays of flowers Inside on the bottom is printed a boy blowing bubbles among ruins H $3\frac{1}{2}$ in, L $7\frac{1}{4}$ in

See note on No 88 above

786. PAIR OF SAUCE-BOATS, moulded in relief and printed in black In four panels on the outside of both are figure-subjects emblematical of the Four Seasons and the Four Ages of Man respectively About 1755

Boat shaped, moulded at the ends with broad fluting on the sides with wreaths of foliage enclosing the panels On either side between the panels is a scrolled loop handle rising above the rim, with a knob on the top of it The two series of prints depict respectively, the one a lady and a gardener with a flower pot and watering can, a man and woman reaping corn, a man and woman drinking wine in a vineyard and a man skating pushing a lady in a sledge the other, a nurse and a child teaching an infant to walk, three boys playing at soldiers a young couple with a baby, and an aged man and woman amongst leafless trees Inside on the bottom of each sauce boat is the same print of swans and other water-fowl amongst trees H $3\frac{1}{2}$ in, $3\frac{1}{2}$ in, L $7\frac{1}{2}$ in, $7\frac{1}{2}$ in, W $6\frac{1}{2}$ in, $6\frac{1}{2}$ in respectively

These sauce boats were formerly ascribed to Liverpool They belong, however, to the same class as No 88, *see* note thereon above A similar example is figured in Hobson, *Worcester Porcelain*, p. 43

498. DISH, printed and painted in black. About 1760

Oblong octagonal In the middle are two prints of views of classical ruins In one of these two figures beside a tomb are seen in the foreground In the other are a man reclining and a woman drawing water at a fountain, which is surmounted by a statue of a triton, while in the background Trajan's Column and the ruins of the Temple of Castor in the Forum at Rome figure conspicuously The rim is decorated with eight smaller prints of ruins Below each print is a border of scrolls painted in black L $14\frac{1}{2}$ in, W $10\frac{1}{2}$ in

The feathery scrollwork painted below the prints on this and the next two specimens may be compared with that on a jug dated 1759 which is figured in Hobson, *Worcester Porcelain*, p. 82

- 510. PLATE**, painted in colours and gilt, in pseudo Oriental style About 1770
In the middle are two long tailed exotic birds among flowering plants. The rim has a wavy edge and is painted with a border of close red foliage and Chinese trellis diaper in alternate compartments separated by gilt flowers within this border are small sprays of flowers and foliage. The painting is in red green, yellow and blue enamel with small touches of purple. Diam $7\frac{1}{2}$ in
Burton *English Porcelain*, pl. ix
- 511. PLATE**, painted in colours and gilt About 1775 (PLATE 60)
In the middle is an exotic bird among bushes. The rim is painted with sprays of flowers in natural colours and has a gilt wavy edge. Diam $8\frac{1}{2}$ in
- 512. TWO PLATES**, painted in colours and gilt About 1775 (PLATE 63)
In the middle are scattered bouquets and detached flowers in natural colours. The rim is decorated with panels alternately coloured turquoise blue and painted with trellis pattern in red and gold. It has a gilt wavy edge. Each diam $8\frac{1}{2}$ in
Burton, *English Porcelain* fig. 50 *Porcelain* fig. xiv
- 513. TWO PLATES**, decorated with prints in lilac printed over in red, green and yellow enamel and with gilding About 1770
In the middle of each is a different landscape with ruins and trees in one case with in the other without figures. The rim has a gilt scalloped edge. Each diam $7\frac{1}{2}$ in
- [514, 515. PLATES, Bow porcelain, see p. 19]
- 516. PLATE**, painted in colours and gilt About 1770
The middle is painted with detached sprigs of flowers in natural colours. The rim has a gilt scalloped edge, and is divided into panels alternately coloured with *bleu de roi* enamel and decorated with gilt floral sprays. Diam $6\frac{1}{2}$ in
- 516a. PLATE**, painted in colours and gilt The subject of the painting, "*Spaniel and Wounded Pheasant*," is written in red on the back above the mark, "*Chamberlains Worcester & 63 Piccadilly London*" (No 49), also in red 1814-1816 (PLATE 68)
The subject a spaniel appearing from under a bush in pursuit of a pheasant in a wooded landscape, is painted in an eight sided panel with broad gilt border, on a pale salmon pink ground veined with gilding in imitation of marble. The rim is encircled by a formal gilt border. Diam $9\frac{1}{2}$ in
The panel is probably the work of Humphrey Chamberlain who died in 1824, another plate from the same service is in the British Museum (see Hobson, *Worcester Porcelain* pl. cvi. 5 p. 151). The mark was used from 1814 to 1816, when the London warehouse for Messrs Chamberlains works was in Piccadilly.
- 517. PAIR OF SAUCER SHAPED PLATES**, painted in colours and gilt in imitation of Chinese porcelain Mark, four simulated Chinese characters within a double circle, in blue (No 47) About 1770 (PLATE 55)
The decoration is identical with that of the saucer, No 655 except that the half chrysanthemums and blue discs are here four times repeated. Each diam $7\frac{1}{2}$ in
See note on No 655. Other pieces of the same service are Nos 614, 619 and 632
- 518. TWO PLATES**, "pencilled" in black in the manner of Chinese porcelain decorated with copies of European engravings About 1755 (PLATE 61)
The design is made up on each plate of a Chinaman riding a buffalo, a pine-tree, rocks buildings and a bird flying. Each diam $6\frac{1}{2}$ in
A similar plate in the Royal Porcelain Works Museum Worcester is figured by Hobson *Worcester Porcelain* pl. liv fig. 1, see also p. 83 of the same work.

519. **DESSERT-BASSET**, with applied decoration, painted in colours and gilt. About 1770
Oval with sides pierced in imitation of wickerwork and flowers, coloured pink, applied at the intersections. At either end is a loop handle rising above the rim in the form of a twig from which spring flowers and leaves in high relief coloured after nature. Inside, on the bottom, is a group of fruit painted in colours. H $4\frac{1}{2}$ in, L $10\frac{1}{2}$ in, W $8\frac{1}{2}$ in.
520. **BASKET AND STAND**, with applied decoration, printed and painted in underglaze blue. Mark, on the basket, a shaded crescent, printed in blue. About 1765 (PLATE 65)
The basket is of shaped oval form with wavy rim, the sides being pierced in imitation of wickerwork, with flowers applied at the intersections. At either end is a handle rising above the rim in the form of a vine stem with leaves and bunches of grapes in relief. Inside on the bottom, and in the middle of the stand, is a group of conventional fruit printed in blue. Both pieces are painted round the inside with a border of diaper and floral ornament in the Chinese style. The stand has a shell handle at either end and a moulded edge. Basket, H $3\frac{3}{8}$ in, L 9 in, W $7\frac{1}{2}$ in, stand, L $10\frac{1}{2}$ in, W $8\frac{1}{2}$ in.
521. **BASKET**, with applied decoration, printed and painted in underglaze blue. Mark, a shaded crescent printed in blue. About 1765
Of shaped oval form with wavy edge the sides pierced with openwork different in design from that of No. 520. At either end is a handle rising above the rim in the form of a twig, from which spring flowers and leaves in high relief picked out in blue. Round the inside is a border of diaper and floral ornament in the Chinese style also painted, and on the bottom a print of fruit from the same plate as that on No. 520 with the addition of two butterflies and a detached spray of flowers. H $4\frac{1}{2}$ in, L $13\frac{1}{2}$ in, W $10\frac{1}{2}$ in.
522. **PAIR OF BASKETS**, printed in black and painted in crimson. About 1760
Circular, the sides are pierced in the form of intersecting circles with rosettes, coloured crimson applied on the outside at the points of intersection. Similar rosettes, and round the bottom a border of scrolls, are also painted on the inside on the bottom is a print of a garden scene with a girl dancing to the music of bagpipes played by a seated man. Each, H 2 in, diam $5\frac{1}{2}$ in.
523. **BOWL**, painted in colours and gilt. In the middle are the arms of Nicholas Loftus, second Earl of Ely of the first creation (b. 1738, succeeded to the title 1766, d. 1769). Mark, a fretted square in blue. About 1766 (PLATE 64)
The sides are scalloped and decorated internally with gilt floral sprays on a dark powder blue ground edged with gilt scrollwork. The arms consist of a shield with supporters (two eagles, wings inverted, argent, each charged on the breast with a trefoil slipped azure), motto ('LOYAL AU MORT, sic) and earl's coronet surmounted by a helmet bearing the crest (a boar's head erased and erect argent langued gules) garlands of flowers in colours are trailed in the interspaces. The shield is charged quarterly, 1st and 4th grand quarters, quarterly, 1st, sable a chevron engrailed ermine between three trefoils slipped argent, for Loftus, 2nd, azure a chevron between three fleames or, for Chetham, 3rd, or, a chevron gules between three bugle horns sable stringed azure, for Crewkerne, 4th, gyronny of eight argent and sable, a safture engrailed between four *fleurs de lys*, the stems converging towards the centre, all counterchanged, also for Loftus. 2nd and 4th grand quarters, quarterly, 1st, vert a lion rampant argent, for Hume, 2nd, argent three piles engrailed gules, for Polworth, 3rd, argent a cross engrailed azure for Sinclair, 4th, argent three popinjays vert beaked and legged gules, for Peddie, impaling quarterly, 1st and 4th gules three cinquefoils pierced ermine for Hamilton, 2nd and 3rd argent, a lymphad sable, for Arran. H $3\frac{1}{2}$ in, diam $11\frac{1}{2}$ in.
Nicholas Loftus was son of Nicholas, the first Earl, by Mary, daughter and heir of Sir Gustavus Hume, Bart, of Castle Hume, co Fermanagh. The mother of the latter was Sidney, daughter and coheir of James Hamilton, of Manor Hamilton, co Leitrim.
Bought in London, November 1st, 1884. *see Journals* ii, p. 453. "Button brought me a wonderfully fine Worcester deep dish or bowl—with the arms of the Elys upon it. It is a noble piece, and though I had to pay dear for it (£20) I am very glad to have it to add to the collection, also illustration facing p. 452."

524. PAIR OF SHALLOW BOWLS, moulded in relief and painted in colours About 1770

The bowls have a wavy rim and are moulded with a row of six scallop shells surrounding a rosette in the form of a striped tulip opened out and seen from above, within a lobed yellow border. The shells are represented alternately with the outside and the inside showing, in the former case being coloured red with details in black after nature, in the latter being tinted round the edge in crimson and painted in the middle with a bouquet of flowers in colours. The interspaces between the shells are painted with scrolls in black. Each, H $2\frac{1}{2}$ in diam $9\frac{3}{8}$ in

525. PAIR OF DISHES, moulded in relief and painted in colours About 1770

Circular with wavy rim. Painted with bouquets of flowers in natural colours enclosed in a circular medallion and in four shaped panels which are reserved on a ground of wicker work pattern moulded in relief and coloured yellow. Round the rim is a border of flowers in colours. Each H $2\frac{1}{2}$ in, diam 9 in

526. SWEETMEAT TRAY, painted in underglaze blue About 1770

In the form of three shells conjoined with a mass of smaller shells in the middle surmounted by a dolphin forming the handle. Each shell is painted with sprays of carnations and other flowers and an insect and with a border of Chinese diaper pattern. H $5\frac{1}{4}$ in W 9 in

527. TRAY, of the form known as the "Blind Earl's pattern," painted in colours and gilt About 1770

Oval with scalloped rim, moulded with rose foliage and two rose buds, the stalks of which form loop handles at either end. The middle is painted with sprays of flowers, the rim has an apple green border edged inwards with gilt scrolls. L. $5\frac{1}{2}$ in, W $4\frac{1}{2}$ in. This relief pattern is popularly supposed to have been designed expressly for the Earl of Coventry, who became blind in 1779 see Binns, *Centuries of Potting*, p. 96, as shown by Hobson, however (*Worcester Porcelain*, p. 47), though a service of the pattern may have been ordered by the earl, it was in existence long before the date named and was used at Bow and Chelsea as well as at Worcester.

528. TRAY, of the "Blind Earl's pattern," painted in colours and gilt About 1770

Similar in form and decoration to the last piece, from which it differs in being circular instead of oval. W $6\frac{1}{2}$ in. See note on No. 527.

529. PAIR OF TRAYS, of the "Blind Earl's pattern," painted on underglaze blue Mark, a crescent in blue (No. 39) About 1770

Of the same form as No. 528. The rose buds and leaves are picked out in blue and insects are painted in the intervals between them. Each, diam $5\frac{3}{4}$ in. See note on No. 527.

530. TRAY, moulded in relief and painted in blue Mark, a crescent in blue About 1770

Moulded in the shape of a poplar leaf, apparently from a cast of an actual leaf, and painted with sprays of flowers. W $5\frac{1}{2}$ in.

- [531. PAIR OF TRAYS, Lowestoft porcelain, see p. 159.]

532. DISH, printed in black and gilt About 1770

Moulded in the form of a leaf. In the middle is a view of a ruined monument with a man about to bathe in a pool in the foreground. Near the edge which is bordered with a gilt line, are sprays of flowers. W $8\frac{1}{2}$ in.

533. PAIR OF PICKLE-TRAYS, printed in black About 1765

Both are moulded in the form of an ivy leaf and printed inside with the same subject as the cup and saucer No 670, under which the print is described Each, W $3\frac{1}{2}$ in

534. PAIR OF TRAYS, painted in colours About 1755 (PLATE 61)

Both are in the form of a conventional shell with wavy edge fringed with crimson and are painted inside with a bird flying and another perched on a rock amid flowering plants beside water Each, H $2\frac{1}{2}$ in, W $4\frac{1}{2}$ in

535. PAIR OF CUSTARD CUPS AND COVERS decorated with a design in gold derived from Japanese porcelain About 1765

The design consists of wavy lines forming the outline of the petals of a flower The handle of the covers is in the form of a rose with two leaves Each H $3\frac{1}{2}$ in diam $2\frac{1}{2}$ in Compare Holson *Worcester Porcelain* pl xxxi N 2

536. CUP AND COVER, decorated with gilding About 1765

The cup is semi-ovoid with high foot round the top and round the cover which is surmounted by a handle in the form of a flower and leaves is a row of lozenge shaped and circular perforations H $4\frac{1}{2}$ in diam $2\frac{1}{2}$ in

537. PUNCH BOWL, painted in colours and gilt Mark, a fretted square in blue About 1770 (PLATE 65)

The outside is decorated with shaped panels outlined by gilt rococo scrolls and reserved in white on a ground of dark blue scale pattern The two larger panels are painted with a group of exotic birds among bushes in a landscape while a similar group is painted inside the bowl on the bottom In the smaller panels are single birds, perched on branches or sprays of flowers Round the rim inside is a border of gilt conventional ornament below which are sprays of flowers H $4\frac{1}{2}$ in diam 11 in

538. PUNCH BOWL, painted in colours and gilt About 1780

Decorated with cornflowers and foliage arranged in two wreaths and the inside and outside in a wreath round the rim and in detached sprigs forming a diaper pattern over the remaining surface H 5 in diam $11\frac{1}{2}$ in The pattern is known as the French or Angouleme sprig pattern see note on Derby custard-cups No 163

539. PUNCH BOWL, printed in black and gilt About 1770 (PLATE 58)

On the outside is a continuous landscape with a fox hunt Inside on the bottom is a print of a huntsman dismounted blowing his horn and holding up the dead fox with the hounds pressing round him on the sides are four groups of hounds with various dead game The edge is encircled with a gilt band H $4\frac{1}{2}$ in diam 10 $\frac{1}{2}$ in Two of the subjects in the interior occur on a smaller scale on copper plates in the Royal Worcester Porcelain Works Museum proofs from them accompany the Schreiber Collection (No 1837) In the catalogue of a sale by Mr Christie of Worcester porcelain in December 1869 one of the lots is "A beautiful bowl with fox chase yet enamelled and a large jug of 55" see Nightingale, p 96

787. JUG, painted in colours and gilt About 1760 (PLATE 52)

Ovoid body cylindrical neck with projecting lip moulded with a mask loop handle Round the top is a broad underglaze blue border veined with gold in imitation of marble the remaining surface is painted with bouquets and sprays of flowers in colours H $9\frac{1}{2}$ in diam $5\frac{1}{2}$ in See note on No 787a

787a. JUG, painted in colours and gilt About 1760 (PLATE 54)

Ovoid body, cylindrical neck with projecting lip moulded with a mask loop handle. Round the top is a broad underglaze blue border veined with gold in imitation of marble. The remaining surface is painted with a hunting-scene depicting three mounted men and a boy running with hounds in full cry after a hare. H $9\frac{1}{2}$ in, diam $6\frac{1}{4}$ in.

The hunting scene is derived from the same source as that printed probably at Liverpool on an earthenware tea pot (No 1108) in the Schreiber Collection. The painting appears to be by the same hand as that on a bowl in the Dyson Perrins Collection figured in *Hobson Worcester Porcelain* pl 1, which is believed to have been painted by Dr Wall, one of the founders of the Worcester factory. This bowl has a blue and gold marbled ground similar to the border on the neck of Nos 787 and 787a. Other vases with figure subjects and marbling in the same style in a private collection in Lancashire are traditionally ascribed to Worcester. The Schreiber jugs were formerly attributed to Liverpool.

788 JUG, painted in colours and gilt Mark, "L and a short stroke, incised About 1760 (PLATE 52)

Pear shaped with expanding neck, projecting lip and scrolled loop handle. On one side is a lady seated reading beneath a tree, with a gentleman playing a flute standing before her and a dog lying on the ground at his feet. On the other side is a lady also sitting beneath a tree and standing by her knee a little boy who holds a crested bird perched on his left hand. The figures are attired in dress of the middle of the 18th century. On the front are sprays of flowers and a butterfly in natural colours. Round the rim is a conventional border of Chinese character in red and gold. H $7\frac{1}{2}$ in diam $4\frac{1}{4}$ in.

This piece has formerly been regarded as probably of Liverpool origin whilst Solon, (*English Porcelain* p 80) ascribes it to Longton Hall. The style of the figure painting however, is similar to that of Nos 787 787a whilst the flower painting approaches that on a sauce boat in the Museum (No 3744 1853) marked with a circle crossed by an arrow which is attributed to Worcester. The form is that of the printed jug No 546.

Solon, pl x

540. JUG, moulded in relief, painted in colours and gilt About 1765 (PLATE 60)

Ovoid body, cylindrical neck with crowned bearded mask in relief under the lip rococo scrolled handle. The body is moulded into leaf shaped panels and painted with Chinese landscapes in crimson enclosed within two large and three small quatrefoil panels reserved on a canary yellow ground on which are sprays of chrysanthemums and other flowers and foliage in colours and gold. The neck is painted with similar sprays on a yellow ground between a band of gilt flowers and close red foliage and a border of leaves in relief coloured green with red flowers between them. H $10\frac{1}{2}$ in diam $7\frac{1}{2}$ in.

Compare note on No 484

541 JUG, moulded in relief, decorated with prints in lilac, from plates by Hancock, painted over in colours About 1760 (PLATE 59)

Of the same form as the 1st piece, except for the border of relief ornament round the top of the neck which is of slightly different pattern. On the body are three shaped panels outlined with crimson scrolls and reserved on a canary yellow ground which is diversified with butterflies and other insects painted over it at intervals in colours. The panels enclose respectively the following printed subjects—(1) a milkmaid carrying a pail on her head and another being relieved of her pail by a man. (2) a boy conversing with a milkmaid who stands with a yoke on her shoulders and pails beside her beneath a tree to the right of which are two cows, and to the left a dog copied from an engraving by Francis Vivares published in 1760 after a painting by Thomas Gainsborough entitled *The Rural Lovers* a print of which accompanies the Collection (No 1823) (3) the milkmaid scene already described under No 487 taken from a view of Woobourn engraved by Luke Sullivan and dated 1759. The neck is painted with

butterflies in colours on a yellow ground, between a band of flowers in natural colours and a border consisting of leaf ornament in relief and roses in colours H 11½ in, diam 7½ in

Compare Hobson, *Worcester Porcelain* p 73 An engraving of the first subject was published by Robert Sayer in 1766 (see note on No 568), it appears on pl 89 of *The Artists & Ade Virtu*

97. Jug, painted in colours and gilt, in the style of Japanese Kakiyemon ware
About 1760 (PLATE 55)

Pear shaped, with loop handle and projecting lip moulded with a bearded mask. On one side are a *prunus* tree and chrysanthemums on the other side are other flowering plants. Under the lip are two quails and round the top is a border of close red foliage and gilt flowers H 6½ in, diam 3½ in

New, pl v

542. Jug, moulded in relief and painted in colours About 1765 (PLATE 62)

Ovoid body, cylindrical neck, loop handle with acanthus leaf in relief. The body moulded into leaf shaped panels. On the front is a landscape with a goldfinch and other birds perched on a tree in the foreground and buildings in the distance. A goose and other birds flying are scattered over the remainder of the body. Round the neck is a border of leaves in relief between two bands of scrollwork in purple H 8¼ in diam 5¼ in

For form and manner of painting this piece may be compared with a jug dated 1757 belonging to the Corporation of Worcester, which is figured in Hobson *Worcester Porcelain*, pl c 1

543. Jug, moulded in relief and painted in colours About 1755 (PLATE 60)

Pear shaped body, contracted neck, expanding mouth with projecting lip. Scrolled loop handle three small scrolled feet springing from cabbage leaves moulded in relief on the body. The body and neck are divided by grooves into six lobes on either side of the former is a landscape in a shaped panel bordered by relief scrollwork coloured purple. Below the lip is painted a rose and on the neck are small insects. Round the rim is a border of leafy scrolls in purple H 7½ in, diam 4½ in

544. Jug, moulded in relief, painted in colours and gilt About 1770 (PLATE 62)

Of the same form as No 541. On the front is a medallion with a formal border in turquoise blue edged with gilt scrolls enclosing a landscape with a river and buildings. This medallion is flanked by festoons of fruit in natural colours suspended from a border of formal ornament in *bleu de roi* and gold which encircles the neck. Bands of similar ornament surround the shoulder, passing over the festoons and the base. Insects in colours are scattered in the interspaces of the design H 8 in, diam 5½ in

545. Jug, moulded in relief and printed in black from plates engraved by James Ross
On the front of the body are the arms and emblems of the Freemasons, with figures of three masons, and scrolls with the mottoes "AMOR HONOR ET JUSTITIA" and "SIT LUX ET LUX FUIT" About 1765 (PLATE 58)

Of the same form as No 541. The print on the front is flanked by two groups of runs, in each of which is conspicuous a pyramid with in one case, a terrestrial, in the other a celestial globe fixed on its apex. The neck is decorated on either side with the same print of a bouquet of flowers tied with a ribbon. The lip has been broken off and replaced in silver H 8 in diam 5½ in

Proofs from plates in the possession of the Royal Worcester Porcelain Factory of the subjects with which the jug is decorated accompany the Collection in two sizes Nos 1831 1832 the smaller engravings bear the signatures 'J Ross Vigorniensis sculp' and 'J Ross sculp'. Ross entered the employment of the factory as assistant to Hancock in 1766 see Hobson *Worcester Porcelain*, p 77

- 546 Jug, printed in black with a bust portrait of King George II (1727—1760) from a plate by Hancock, adapted from a portrait, painted in 1753, by Thomas Worlidge, and with other subjects. Below one of these is the signature "R H Worcester," with an anchor, the mark of Richard Holdship. About 1755

Pear shaped body, projecting lip, loop handle. The bust is placed on one side of the body and the other is the same print of slumping as occurs on the dish No 58. On the front below the lip is the signed print inscribed on a scroll Liberty. It represents a boy holding a cap of Liberty on a staff seated amidst military trophies with a royal crown above the whole. H 7½ in diam 5 in

547. Jug, printed in black from a plate by Hancock with a half length portrait of Frederick the Great, King of Prussia (b 1712, d 1786), after a painting by Antoine Pesne, formerly in the collection of the Princess Dowager of Wales, of which an engraving by Richard Houston accompanies the collection (No 1886). About 1760

Bulbous body with loop handle and projecting lip moulded in the form of a satyr's mask. Above the portrait which occupies one side of the jug is a cupid with a laurel wreath below it is the title KING OF PRUSSIA. On the reverse side and below the lip respectively are the figure of Fame blowing two trumpets and the trophy of arms and inscribed flags which occur on the vase No 488. Below the trophy is the signature

R H Worcester H 7 in diam 4½ in

See note on No 488

548. Mug, printed in black from the same plates as No 547. Dated 1757

Inverted bell shaped with loop handle. The prints occupy the same relative positions and bear the same title and signature as those on No 547. H 5½ in, diam 4½ in

549. Mug, printed in black from a plate by Hancock with a bust portrait of Frederick the Great, adapted from a painting by Pesne. About 1760 (PLATE 57)

Of the same form as No 548. The portrait placed on one side of the mug is a slightly modified version of the original showing the head and bust only, and differing in other details from the print on Nos 547 and 548. Below the bust are a ribbon inscribed 'The KING of PRUSSIA &c Hancock fecit Worcester' and the additional signature R H Worcester accompanied by an anchor the mark of Holdship. On the reverse side of the mug and on the front are the same subjects as on No 548 of Fame and a trophy. From the latter the inscribed flags and the signature are omitted. H 5½ in, diam 4½ in

550. Mug, printed in black from the same plates as No 547. Dated 1757

Cylindrical with loop handle. The signature of Hancock below the print of the trophy of flags is accompanied by an anchor, the mark of Holdship. H 4½ in, diam 3½ in

551. Mug, printed in black, with a portrait of King George II from the same plate by Hancock as No 546. About 1755

Inverted bell shaped with loop handle. The portrait is placed on one side of the mug the other being occupied by a group of British men of war differing from that on No 546. On the front is a print of a boy with a cap of Liberty from the same plate as that on No 546 accompanied by the same signature and mark. H 4½ in, diam 3½ in

552. Mug, printed in black with a bust portrait of General Wolfe (b 1727, d 1759), period with modifications from an engraving by Richard Houston after a sketch

by Captain Harvey Smith The bust is flanked by figures of Fame and Mars
About 1760 (PLATE 59)

Cylindrical, with loop handle Above the portrait is a cupid with a laurel wreath The figure of Fame is from a different plate from that on No 488 being represented with a single trumpet and a laurel branch Mars is shown seated and fully armed, with spear and shield
H $5\frac{1}{2}$ in, diam 4 in

Probably made to commemorate Wolfe's victory and death at Quebec in 1759 Compare note on No 5

- 553 Mug, printed in black from a plate by Hancock with a bust portrait of General John Manners, Marquis of Granby (b 1721, d 1770), copied from an engraving by Richard Houston, published in 1760, after a painting by Sir Joshua Reynolds, now in the collection of the Earl of Wemyss The portrait is flanked by figures of Fame and Mars, from the same plates as those on No 552 About 1760 (PLATE 59)

Cylindrical with loop handle Above the portrait is a cupid with a laurel wreath H 6 in
diam $4\frac{1}{8}$ in

Probably made to commemorate the victory at Minden in 1759
Church, fig 29

554. Mug, printed in black with a three quarter length portrait of Admiral Boscawen (b 1711, d 1761), and a shield with his arms, both copied from an engraving by John Faber the younger, published in 1747, after a painting by Allan Ramsay, the portrait has been modified by the addition of names, in allusion to the capture of Louisbourg in 1758, to the chart held in the admiral's hands About 1758 (PLATE 58)

Cylindrical with loop handle The portrait is on one side the shield of arms, in the midst of a naval trophy is on the front On the reverse side is a print of two men of war, differing from those on Nos 546 and 551 The chart in the hands of the admiral is marked with the names 'Labrado' and 'Louisbu' and is also inscribed 'Louisbourg' on the rolled up portion H $3\frac{3}{8}$ in, diam $2\frac{1}{2}$ in

555. Mug, printed in black from a plate by Hancock with a bust portrait of King George III (1761-1820), after an engraving by James McArdell, dated 1761, of a painting by Jeremiah Meyer The bust is flanked by figures of Britannia and Fame About 1780 (PLATE 58)

Bell shaped with loop handle Britannia is represented seated with spear and shield and in her left hand a small statuette of Victory Fame is depicted almost nude, blowing a trumpet and holding a second trumpet in her left hand H $3\frac{1}{2}$ in diam $3\frac{1}{8}$ in

A proof from the plate of the portrait in the possession of the Royal Worcester Porcelain Works accompanies the Collection (No 1826) This plate was originally engraved about the time of King George's marriage, in 1761 the print on this mug has the appearance of a late impression The style of the figure of Britannia also indicates that the piece was made towards the close of the 18th century It may have been made to celebrate Lord Rodney's victory at Cape St Vincent in 1780

- 556 Mug, printed in black from a plate attributed to Hancock with a half length portrait of William Pitt, Earl of Chatham (b 1708, d 1778), after a painting by William Hoare, now in the National Portrait Gallery, of which an engraving by Richard Houston accompanies the collection, No 1866 The portrait is flanked by figures of Fame and Minerva About 1760 (PLATE 58)

Bell shaped with loop handle The figure of Fame is from the same plate as that on No 552 Minerva is represented seated with Gorgon shield and spear H $3\frac{1}{2}$ in diam $2\frac{1}{8}$ in

557. Mug, printed in black. On the front is a print from a plate attributed to Hancock, of Shakespeare leaning on a pedestal decorated with busts of Henry V., Richard III and Queen Elizabeth, after the monument in Westminster Abbey, executed in 1740 by Peter Scheemakers from the design of William Kent. On either side are figures emblematical of Tragedy and Comedy. About 1770
Cylindrical with loop handle. The poet is pointing at a scroll inscribed—
 ' The Cloud-apt Tow
 The Georgious Palac
 The Solemn Temples
 The Great Globe itself
 Yea all which it inhe
 shall dissolve
 And like y^e baseless
 Pillrick of a Vision
 Leave not a Wreck behind
 H 6 in diam 4 in
558. Mug, printed in black from plates by James Ross with the same subjects as the jug No 545. About 1760 (PLATE 56)
Cylindrical with loop handle H $5\frac{1}{4}$ in diam $4\frac{1}{2}$ in
Bought at Amsterdam on August 17th 1869 see *Journals* i p 33. At Ginzs we have found a tall Freemason's mug Worcester black transfer printed 105
559. Mug, printed in black with a hunting scene from the same plate as part of the subject on the exterior of the punch bowl, No 539. About 1770
Cylindrical with loop handle H $5\frac{1}{2}$ in diam $3\frac{1}{2}$ in
560. Mug, printed in black with subjects after Gainsborough and Luke Sullivan from the same plates as those on No 541. About 1760
Cylindrical with loop handle H 6 in, diam $4\frac{1}{2}$ in
561. Mug, printed in black. On one side is a group of two ladies and a gentleman angling in a park, taken from "A view of the Canal and of the Gothic Tower in the Garden of his Grace the Duke of Argyle at Whitton, in Middlesex," drawn and engraved by William Woollett, on the other side is a print of three ladies with a fortune teller, who is accompanied by a boy and a dog, from a plate attributed to Hancock, adapted from a painting by Antoine Watteau known as "*La Disense d'Atenture*," of which an engraving by Laurent Cars accompanies the collection (No 1824). About 1760 (PLATE 58)
Cylindrical with loop handle. The print of the fortune teller differs from the original by the addition of a man peeping from behind a tree in the background, and in other details.
H $4\frac{1}{2}$ in diam $3\frac{3}{4}$ in
Compare Hobson Worcester *Porcelain* p 73. The subject of "*La Disense d'Atenture*" appears as here represented on pl 84 of *The Artist's Table Album*
562. Mug, printed in black. On one side is a print from a plate by Hancock of the milking scene from the view of Woobourn, engraved by Luke Sullivan and dated 1759 which occurs on No 487, on the other side is a group from a painting known as "The May Day," by Francis Hayman, formerly in one of the boxes at Vauxhall Gardens. A photograph of an engraving by Charles Grignion after the latter accompanies the Collection, No 1825. About 1760
Cylindrical with loop handle. The May Day group consists of three milkmaids dancing to the music of a violin played by a one legged fiddler and a man in the background supporting a trophy of plate on his head. H $4\frac{1}{2}$ in diam $3\frac{1}{2}$ in

The May Day subject is explained in *Smith Book for a Rainy Day* pp 14 16 — The gaiety during the merry month of May was to me most delightful my feet though I knew nothing of the positions kept pace with those of the blooming milkmaids who danced round their garlands of massive plate hired from the silversmiths to the amount of several hundreds of pounds for the purpose of placing round an obelisk covered with silk fixed upon a chairman's horse. The most showy flowers of the season were arranged so as to fill up the openings between the dishes plates butter boats cream jugs and tankards. This obelisk was carried by two chairmen in gold laced hats six or more handsome milkmaids in pink and blue gowns drawn through the pocket holes for they had one on either side yellow or scarlet petticoats neatly quilted high heeled shoes mob-caps with lappets of lace resting on their shoulders nosegays in their bosoms and flat Woffington hats covered with ribands of every colour. But what crowned the whole of the display was a magnificent silver tea urn which surmounted the obelisk the stand of which was profusely decorated with scarlet tulips. A smart slender fellow of a fiddler commonly wearing a sky blue coat with his hat profusely covered with ribands attended and the master of the group was accompanied by a constable to protect the plate from too close a pressure of the crowd when the maids danced before the doors of his customers.

One of the subjects selected by Mr Jonathan Tyers for the artists who decorated the boxes for supper parties in Vauxhall Gardens was that of milkmaids on May-day. In that picture (which with the rest painted by Hayman and his pupil has lately disappeared) the garland of plate was carried by a man on his head and the milkmaids who danced to the music of a wooden legged fiddler were extremely elegant. They had ruffled cuffs, and their gowns were not drawn through their pocket holes as in my time their hats were flat and not unlike that worn by Peg Woffington but bore a nearer shape to those now in use by some of the fishwomen in Billingsgate. In Captain M Laroon's *Cries of London* published by Tempest there is a female entitled A Merry Milkmaid. She is dancing with a small garland of plate upon her head and from her dress I conclude that the Captain either made his drawing in the latter part of King William III's reign or at the commencement of that of Queen Anne.

563 Mug, printed in black About 1760 (PLATE 58)

Cylindrical with loop handle. On one side is the subject of two milkmaids and a man with pails from a plate by Hancock which occurs on No 541 on the other is The May Day as on No 56. H $4\frac{1}{2}$ in diam $3\frac{1}{2}$ in
Compare notes on Nos 541 and 562

[564. Mug, Bow porcelain, see p 23]

565 Mug, printed in black About 1765 (PLATE 56)

Cylindrical with loop handle. On either side is a view of classical ruins. One of these with a bearded man looking up at a vase in the foreground is a modified version of one of the prints on the vase No 421 and appears to be from the same plate partially recut, in the other a reclining man and a broken bas relief figure prominently in the foreground H $5\frac{1}{2}$ in diam 4 in

566 Mug, printed in black About 1760 (PLATE 58)

Cylindrical with loop handle. On one side is the subject of two ladies and a gentleman angling from the view of Whaddon by William Woollett which appears on No 561 on the other side are figures of a lady and gentleman watching a gardener grafting a tree H $3\frac{1}{2}$ in diam $2\frac{1}{2}$ in

567 Mug, printed and painted in black About 1760

Cylindrical with loop handle. On the front are three ladies beneath a tree in a garden one standing and two seated wreathing flowers on hoops. This subject is flanked on either side by butterflies. The handle is painted with scrolls H $3\frac{1}{2}$

568 Mug, printed in black About 1770 (PLATE 56)

- In the form of an inverted truncated cone. On one side is the subject from a plate by Hancock of a man with two milkmaids which occurs on the jug No 511 and cup and saucer, No 666 on the reverse are a youth and a young woman hurrying along carrying the one a hay rake, the other a pitch fork in a landscape with buildings H 3½ in, diam 3¼ in

Engravings of both subjects published by Robert Sayer in 1766 were formerly included in the Verton Thoms Collection sold in 1910. They appear on plate 89 in *The Artists Trade Mecum* 3rd edition published in 1776 in the Library of the British Museum

569. Mug, decorated with prints in black washed over with green enamel About 1765 (PLATE 58)

Cylindrical with loop handle. On one side is a view in the Dutch manner of an inn with a man drinking at the top of a flight of steps and another standing beside a barrel. On the other side is a girl on a ladder closing the door of a large bird-coop mounted on stakes beside a stream in the background is another girl leaning on the rail of a wooden footbridge H 3½ in diam 2½ in

570 Mug, decorated with prints in lilac washed over with enamel colours About 1765 (PLATE 58)

Cylindrical with loop handle. On one side is the subject of a girl at a bird-coop which appears on No 569. On the other is a view of a cottage near a stone bridge over a stream in which two laundresses are washing clothes a boy leans blowing bubbles over the rail of the bridge. The colours used are green yellow blue and reddish brown H 3½ in diam 2½ in

571. Mug, printed in blue Mark, a shaded crescent printed in blue, and "July 31 1773" incised (No 44) Dated 1773

Cylindrical with loop handle. Printed with a carnation and other sprays of flowers and a butterfly H 5½ in., diam 3½ in

Hobson, *Worcester Porcelain* pl. xix fig. 4. The mark is reproduced in Chaffers *Marks and Monograms* 13th edition, p. 793

572. Mug, printed in colours and gilt. On the front is a shield with the arms of Sir Bellingham Graham, 5th Bart., of Norton Conyers, Yorkshire (d. 1790) About 1780

Cylindrical with loop handle. The shield which is incorrectly rendered is charged quarterly 1st and 4th, argent a fess chequy argent and azure on a chief azure three escallops or between the two ordinaries a chevron gules, 2nd and 4th argent a martlet or charge 1 on the breast with a fret sable in its beak an olive-twig slipped proper, over all on an inescutcheon sable a sinister hand erect gules. Small detached sprays of flowers are scattered over the remaining surface of the mug round the rim is a gilt band H 5½ in, diam 4 in

This piece has the appearance of having been decorated by an enameller outside the Worcester factory, possibly in London. The arms correctly rendered should be quarterly 1st and 4th, er on a chief sable three escallops of the field for Graham 2nd and 3rd or a fess chequy argent and azure in chief a chevron gules for Stuart 2nd and 3rd per chevron embattled or and azure three martlets counterchanged two and one those in chief charged on the breast with a fret of the first and that in base with a fret sable for Wilson over all on an inescutcheon argent a sinister hand erect gules. Sir Bellingham Graham married Elizabeth daughter of Benjamin Hudson by Elizabeth daughter and heir of Thomas Wilson of Bridlington. The arms of Wilson were granted to the first named lady in 1766 she died in 1767. Sir Bellingham Graham died in 1790 and was succeeded in the title by a son of the same name. The mug would therefore appear to have been painted between 1767 and 1790. Its style is against the probability of its having been made for the 6th baronet

573. MUG, painted in colours and gilt. On the front is a shield with the arms of Martindale, of Cumberland. Under the bottom are the initials "I. M." in ornamental characters and the date "April 5th 1770," in gold (PLATE 66)

Cylindrical, with loop handle. The shield is charged barry of six argent and gules over all a bend sable, it is of rococo form surrounded by scrollwork and bunches of grapes with foliage in natural colours and is supported by a boy with a blue scarf thrown over one shoulder, holding in his right hand a rod twined about with vine. A ribbon below the shield bears the motto 'MERITE FORTUNE'. Bouquets and sprays of flowers in rich gilding are distributed over the remaining surface. H 5½ in, diam 4 in
Journals, II, illustration facing p 278. Hobson, *Worcester Porcelain*, pl. xcvi fig 5

574. MUG, painted in colours and gilt. Mark, a crescent in overglaze blue enamel. About 1770 (PLATE 65)

Cylindrical with loop handle. On the front are the initials I S M in gold within a garland of flowers in colours. On either side are bouquets in gold. Round the top and base are conventional borders in overglaze blue (*bleu de roi*). H 6 in, diam 4 in

575. PAIR OF MUGS, painted in colours and gilt. About 1770 (PLATE 65)

Cylindrical with loop handle. In front of one are the initials D A M C and of the other 'J M W' in gold within a wavy gilt framework intertwined with a wavy wreath of light blue husk pattern and embellished with small sprays of flowers in colours. On either side of both mugs are a bow and an arrow respectively each wreathed with flowers in natural colours. Small sprays are scattered over the remaining surfaces. Each H 5½ in, diam 3½ in

576. PAIR OF MUGS, painted in colours and gilt. About 1765 (PLATE 62)

Bell shaped, with loop handle. On either side is a Chinese landscape in crimson enclosed within a quatrefoil-shaped panel reserved on a canary yellow ground on which are scattered sprays of chrysanthemums and other flowers in colours. Round the top is a border of gilt flowers and close red foliage. H 5½ in, diam 4½ in
 Compare note on No 484

577. MUG, painted *en camaieu* in colours. On the front is the crest of Cooke. About 1760 (PLATE 62)

Inverted bell-shaped, with loop handle. The crest, painted in grey with crimson scrollwork below it consists of a winged unicorn's head. It is enclosed within a border of rococo scrolls in lilac flanked on either side by a bouquet and sprays of flowers in the same colour. H 5½ in, diam 4½ in

578. MUG, painted in colours. On the front is a shield of arms. About 1760 (PLATE 62)

Inverted bell shaped with loop handle. The shield argent a fess dancetty sable between six bullets ermine is surrounded by rococo scrollwork in crimson against a landscape background in colours, on either side of which are sprays of flowers *en camaieu* in purple. H 4½ in, diam 3½ in
 Similar in style of painting to an armorial jug dated 1757 belonging to the Corporation of Worcester see note on No 542
Journals, II, illustration facing p 278

579. MUG, painted in colours and gilt. Mark, a crescent in underglaze blue. About 1770

Cylindrical, with loop handle. On the front is painted a classical urn within a panel of gilt rococo scrollwork enclosed by garlands of flowers in colours. Similar garlands hang on either side of the handle from a border of diaper ornament in gold on an overglaze blue (*bleu de roi*) ground. Round the base is a border of gilt husk pattern on a similar blue band. H 5½ in, diam 3½ in

580. Mug, painted in colours and gilt Mark "W" in blue (No 38) About 1770
 Cylindrical, with loop handle Painted with festoons and sprays of flowers in colours in shaped panels surrounded by gilt rococo scrollwork and reserved in white on a ground of dark blue scale pattern H $4\frac{1}{2}$ in, diam $3\frac{1}{2}$ in
581. Mug, painted in colours and gilt About 1770 (PLATE 64)
 Cylindrical with loop handle The base is encircled by a narrow border in underglaze blue with flowers on a wavy stem reserved in white Above this the surface is divided into vertical panels, alternately wide and narrow The former are painted in colours with pseudo Japanese flowering plants and monsters, the latter are decorated with a floral trellis reserved in white on dark underglaze blue ground over which is a diaper of gilt scrollwork H $3\frac{1}{2}$ in, diam $2\frac{1}{2}$ in
582. Mug, painted in colours and gilt About 1770
 Cylindrical, with loop handle Painted with exotic birds and butterflies in two large and two small shaped panels surrounded by gilt rococo scrolls and reserved in white on an apple green ground Round the rim inside is a green border edged with gilt scrolls H $3\frac{1}{2}$ in, diam $2\frac{1}{2}$ in
- 582a Mug, painted in colours and gilt About 1770 (PLATE 64)
 Cylindrical with loop handle Painted with bouquets and sprays of flowers in two large and two small shaped panels surrounded by gilt rococo scrolls and reserved in white on an apple green ground Round the rim is a white border edged with gilt scrolls H $3\frac{1}{2}$ in, diam $2\frac{1}{2}$ in
583. Mug, painted in colours and gilt About 1770 (PLATE 65)
 Cylindrical, with loop handle On the front is an Italian landscape with a waterfall castle and bridge, in an oval medallion surrounded by a wreath of husk pattern in light blue and suspended by crimson ribbons On either side are bunches of fruit and leaves in natural colours H $3\frac{1}{2}$ in, diam $2\frac{1}{2}$ in
584. Mug, painted in black outline, washed over with green enamel, and in red About 1765 (PLATE 65)
 Cylindrical, with loop handle On the front is a quatrefoil shaped panel with red and black border enclosing a landscape with a church in black and green, on one side of the panel is a pheasant perched on a spray, and on the other side are three birds flying, in the same colours H $3\frac{1}{2}$ in, diam $2\frac{1}{2}$ in
 A similar style of decoration was in vogue at Chelsea, compare Nos 348 391, &c.
585. Mug, painted in colours and gilt About 1765 (PLATE 64)
 Cylindrical, with loop handle On either side is a Chinese landscape in crimson enclosed within a quatrefoil shaped panel reserved on a canary yellow ground on which are sprays of chrysanthemums and other flowers in colours Round the top is a border of gilt flowers and close red foliage H $3\frac{1}{2}$ in, diam $2\frac{1}{2}$ in
 Compare note on No 484
586. Mug, painted in colours and gilt Mark, a crescent in overglaze blue enamel About 1780
 In the form of an inverted truncated cone Round the top is a border of chevron pattern and dots in gold on a band of enamel blue (*bleu de roi*), a plain band of the same blue encircles the base Below the border are festoons of crimson drapery with gilt fringe hanging over oval medallions in blue and gold Above each festoon is a rosette in crimson, blue and gold H $3\frac{1}{2}$ in, diam 3 in

587 TEA SERVICE, printed in colours and gilt About 1775 (PLATE 66)

The service consists of a tea pot with cover and stand milk jug and cover sugar basin and cover, tea poy and cover bread and butter plate six tea cups with saucers and four coffee cups. The pattern consists of loose wavy garlands of green leaves and small red berries depending from the shoulders or rims of the pieces into shaped panels divided by gilt rococo scrolls. In the centre of the plate saucers tea pot stand and covers and round the base of the remaining pieces is a ring or band of herring bone diaper pattern in crimson. The tea pot milk jug sugar basin and tea poy are ribbed their covers have knobs in the form of an applied conventional flower with leaves picked out with gilding. The tea pot is barrel shaped with nearly flat cover ribbed curved spout and loop handle. The milk jug is pear shaped with loop handle small projecting lip and convex cover. The sugar basin and its cover are also of convex form. The tea poy is ovoid with narrow cylindrical neck and domed cover. The stand for the tea pot is moulded in relief with the pattern of rose leaves and buds known as the Blind Earl's pattern (compare No 577). The cups are ribbed the plate and saucers fluted. Cups plate and saucers have a wavy edge. The tea cups have no handle. Tea pot H $4\frac{1}{2}$ in diam $4\frac{1}{2}$ in stand diam $5\frac{1}{2}$ in milk jug H $5\frac{1}{2}$ in diam $3\frac{1}{2}$ in sugar basin H $4\frac{1}{2}$ in diam $4\frac{1}{2}$ in tea poy H $6\frac{1}{2}$ in diam $3\frac{1}{2}$ in plate diam 8 in tea-cups H $1\frac{1}{2}$ in diam $2\frac{1}{2}$ in saucers diam $4\frac{1}{2}$ in coffee cups H $2\frac{1}{2}$ in diam $2\frac{1}{2}$ in

Church fig 36 Burton *English Porcelain* pl xvi Dillon *Porcelain* 1904 pl xlv

588 TEA POT AND COVER, printed in dark blue and red and gilt, in imitation of Chinese porcelain Mark, a fretted square in blue About 1770 (PLATE 55)

Globular body curved spout ribbed loop handle convex cover with cone shaped knob. The surface of both pieces is divided into vertical panels printed with conventional floral and scrolled ornament alternately red on white and white outlined in gold on blue H 6 in diam $4\frac{1}{2}$ in

The same pattern derived from Chinese porcelain appears also on Chelsea Derby porcelain compare a Chinese cup and saucer in the Museum No 3390-1901 and a Chelsea Derby tea pot in the Schreiber Collection No 450

589 TEA POT AND COVER, printed in colours and gilt Mark, a crescent in blue About 1770 (PLATE 63)

Globular body curved spout ribbed loop handle convex cover with knob in the form of an applied conventional flower with two leaves picked out in gold. The decoration consists of festoons of flowers in colours in large shaped panels and sprays of foliage in green or crimson in smaller panels outlined with gilt scrolls and reserved in white on a ground of dark blue scale-pattern H $5\frac{1}{2}$ in diam $4\frac{1}{2}$ in

590 TEA-POT AND COVER, printed in colours and gilt About 1770 (PLATE 65)

Globular body painted on either side with an exotic bird perched on the branch of a tree curved spout ribbed loop handle. The domed cover has a knob in the form of a flower and is printed with an insect and a sprig H $5\frac{1}{2}$ in diam $3\frac{1}{2}$ in

591. TEA POT AND COVER, printed in colours About 1765

Globular body painted with a bouquet and sprays of flowers fruit and insects curved spout loop handle. Slightly convex cover with cone shaped knob H $5\frac{1}{2}$ in diam $4\frac{1}{2}$ in. Painted by the same hand as two tea pots and two cups and saucers of Chinese porcelain in the Collection (Nos 812 813 and 815)

592 TEA POT AND COVER, painted in colours and gilt About 1775 (PLATE 64)

Globular body painted on either side with a group of exotic birds among bushes. The slightly convex cover is painted with a similar group and has a pointed knob. The shoulder of the tea pot is encircled with a scalloped border and the rim of the cover with a band of trellis diaper in gold. Ribbed loop handle. The spout has been broken off and replaced by one in silver H 6 in diam $4\frac{1}{2}$ in

593 TEA POT AND COVER, painted in colours and gilt About 1775 (PLATE 64)

Ribbed barrel shaped body with curved spout and wavy loop handle. Flat cover with knob in the form of an applied conventional flower with two leaves picked out in gold. On either side of the body and surrounding the attachment of the spout are sprays of flowers in natural colours. On the shoulder is a band of trellis diaper in black on a turquoise blue ground edged with gilt rococo scrolls which is continued over the edge of the cover. H 5 in diam $4\frac{5}{8}$ in

594 TEA POT AND COVER, painted in colours and gilt About 1770 (PLATE 63)

Of the same form as No 589. Round the shoulder of the tea pot and the edge of the cover is a border of trellis diaper in gold on a ground of overglaze blue enamel (*bleu de roi*) edged with gilt rococo scrolls. Respectively below and within this border are groups and scattered bunches of fruit in natural colours. H 6 $\frac{3}{8}$ in diam $5\frac{1}{4}$ in

595 TEA POT AND COVER, painted in overglaze blue enamel and gilt About 1770 (PLATE 63)

Cylindrical body with short straight spout and loop handle in the form of two intertwined stems with foliage. Convex cover with handle in the form of a bent twig. Both body and cover are painted with bouquets and sprays of flowers in blue. The handle spout and edges are picked out with gilding. H $4\frac{3}{8}$ in diam $4\frac{3}{4}$ in

* A complete tea and coffee equipage with twisted handles beautifully enamelled in natural groupes of blue flowers gilt edges forty three pieces 3l 13s was one of the lots in the sale of the factory at Messrs Christies in December 1769 see Nightingale Contributions, p 98

[596 TEA POT, Lowestoft porcelain, see p 159]

597. TEA POT AND COVER, painted in colours and gilt, in imitation of Japanese Kakiyemon porcelain About 1760 (PLATE 55)

Fluted bulbous body with curved spout and ribbed loop handle. Convex cover also fluted with bulb shaped knob. On either side of the body are a dragon flying among clouds and insects above a pair of crabs and flowering plants in red light enamel blue, yellow and green. The crabs and plants are repeated on the cover. Round the shoulder and round the edge of the cover is a narrow band of close red foliage with gilt flowers at intervals. H 6 in diam $5\frac{1}{4}$ in

598 TEA POT AND COVER, painted in colours and gilt About 1765

Bulbous body, with curved fluted spout and loop handle. Convex cover with knob in the form of an applied flower and leaves picked out in colours. On the body and cover are bouquets and scattered sprays of flowers in natural colours. H $6\frac{1}{4}$ in diam 5 in

599 TEA POT AND COVER, painted in colours and gilt Mark, a fretted square in blue About 1770 (PLATE 55)

Fluted bulbous body with curved spout and ribbed loop handle. Convex cover with knob in the form of an applied flower with two leaves picked out in colours. On either side of the body is a design of conventional chrysanthemums and a fish-like dragon in red dark enamel blue green yellow and gold in the pseudo Japanese style. Round the shoulder and round the edge of the cover is an irregular turquoise blue border broken at intervals by reserves with trellis diaper in red and edged with gilt rococo scrolls. Within this border on the cover, and on the spout are small chrysanthemum sprays. H $5\frac{1}{2}$ in, diam $5\frac{1}{4}$ in

600 TEA POT AND COVER, painted in colours and gilt About 1775 (PLATE 64)

Of the same form as No 589. On either side of the body is an exotic bird perched on a branch and on the cover are a sprig of foliage and an insect all in colours against a ground of close wavy gilt stripes which cover the whole of the body and the outer part of the cover. The spout of which the top has been broken off and replaced in silver, is decorated with leaf ornament in gold. H $5\frac{1}{4}$ in, diam $4\frac{1}{2}$ in

601. TEA-POT AND COVER, painted in colours and gilt About 1770

Similar in form to No. 531. On either side of the body are exotic birds among bushes in a large fan-shaped panel flanked by butterflies in four circular medallions reserved in white on a powder blue ground which is enriched with gilt chrysanthemum sprays. The cover is similarly decorated. The spout is left white and painted with formal ornament in crimson. H $5\frac{1}{2}$ in, diam $4\frac{1}{2}$ in.
Of the same pattern as No. 638.

602. TEA-POT AND COVER, painted in blue and gilt Mark, a fretted square in blue About 1770

Fluted bulbous body with curved ribbed spout and loop handle in the form of two intertwined twigs; convex cover also fluted with knob in the form of an applied flower with two leaves painted in colours. The flutings of both body and cover are alternately coloured with enamel blue (*bleu de roi*) and decorated with garlands of flowers in gold on the white ground. H $5\frac{1}{2}$ in, diam $5\frac{1}{2}$ in.
Nos. 516 and 636 belong to the same set.

603. TEA-POT AND COVER, with gilt decoration About 1775 (PLATE 61)

Barrel-shaped body with ribbed curved spout and wavy loop handle; nearly flat cover with round knob. On one side of the body are the initials 'L T' in monogram among leafy spirals within a shaped panel bordered by rococo scrollwork and hung with festoons; above the panel is perched a bird, and on either side of it seated each with a bird flying above him on a branch of the scrollwork are cupids engaged respectively in sounding a conch shell and in blowing bubbles. On the reverse side is a group of small birds perched on low trees with cottages in the background. The shoulder is encircled by a border of trellis-diaper broken by rosettes in compartments. A similar border on the cover encloses two birds on a branch. The spout is decorated with a cornucopia full of flowers. H $5\frac{1}{2}$ in, diam $4\frac{1}{2}$ in.

604. TEA-POT AND COVER, painted in colours and gilt Mark, a fretted square in blue About 1770 (PLATE 67)

Similar in form to No. 589. The surface of the body is divided by broad powder blue bands into four panels, which are painted in colours in the Japanese style with birds among rockwork or flowering plants. On the blue bands, amidst gilt foliage are oval medallions in reserve enclosing floral sprays. Round the middle of the cover and above the foot is a narrow band of flowers on a wavy stem reserved in white on a blue ground. The outer part of the cover is divided by radial powder blue bands into four panels with floral ornament in colours similar to that on the body. H $6\frac{1}{2}$ in, diam $5\frac{1}{2}$ in.
The pattern is that of a service said to have been made for Sir John Lubbock's comparison to No. 508.

605. TEA-POT AND COVER, painted in colours and gilt, in imitation of Sèvres porcelain Mark, "W" in blue About 1775

Of the same form as No. 503. The sides of the body are painted with garlands of green leaves and red berries hanging between vertical bands of trelliswork in crimson and gold. In a band in blue enamel (*bleu de roi*) edged with gilding which encircles the shoulder. The base is decorated with a border of cell pattern in black on a green tint edged with gilt scrolls. The cover is similarly ornamented with a powder blue garland and trellis and green cell pattern arranged concentrically round the knob. H $4\frac{1}{2}$ in, diam $4\frac{1}{2}$ in.

Nos. 613, 621, 644 and 657 belong to the same service. The pattern known as the "W" cell pattern is copied from Sèvres porcelain; a Sèvres tea-pot in the Museum decorated in this manner (No. C 148-1913) bears the date letter for 1774. Compare Holman, *Worcester Porcelain*, p. 99.

upwards from the base. Between these are three dark blue discs with gilt trellis diaper. Two similar discs decorate the cover. The edge of the cover and the base are encircled by a narrow band of flowers on a wavy stem reserved in white on a blue ground. H $5\frac{1}{2}$ in diam $3\frac{1}{4}$ in.

Nos 517 610 632 and 655 belong to the same service. See note on No 655.

- 615 MILK JUG AND COVER, painted in colours and gilt. Mark, a fretted square in blue. About 1770 (PLATE 63)

Of the same form as No 614. The decoration consists of two exotic birds in colours in large shaped panels and insects in smaller ones which are outlined with gilt rococo scrolls and reserved in white on a ground of dark blue scale pattern. H $5\frac{1}{2}$ in diam $3\frac{1}{4}$ in.

- 616 CREAM JUG, moulded in relief and painted in blue. Mark a crescent in blue. About 1765.

Of the same form as a Chelsea cream jug in the Collection (No 39). The exterior is painted on one side with conventional flowers and on the other with trellis pattern in the Chinese style edged with foliated scrolls. H $3\frac{1}{2}$ in W $4\frac{1}{2}$ in.

- 617 CREAM JUG, moulded in relief and painted in blue. About 1760 (PLATE 61)

Hexagonal with wavy rim projecting lip and scrolled loop handle. A Chinese landscape with buildings and a bridge is moulded in low relief on the outside. The inside is painted with floral sprays and on the bottom with the Chinese character *such* (moon) reversed. H $2\frac{1}{2}$ in W $4\frac{1}{2}$ in.

- 618 CREAM JUG, moulded in relief and painted in blue. Mark, a crescent in blue. About 1760 (PLATE 61)

Barrel shaped, with projecting lip and scrolled loop handle. A rosette hanging from a ribbon is moulded on the front between two leafy scrolls. Round the top and the base are painted borders of Chinese cell pattern. H $2\frac{1}{2}$ in, diam $2\frac{1}{2}$ in.

Hobson, *Worcester Porcelain* pl xvi, fig 3.

- 619 TEA POT AND COVER, painted in colours and gilt, in imitation of Chinese porcelain. Mark, four simulated Chinese characters within a double circle, in blue. About 1770.

Ovoid body, high foot narrow cylindrical neck convex cover with knob in the form of an applied flower and two leaves painted in colours. Half-chrysanthemums with petals diversely painted in red blue green and gold project downwards from a line round the shoulder and upwards from the base. Between these are four dark blue discs with trellis diaper in gold. Two similar discs decorate the cover. The edge of the cover and the base are encircled by a narrow band of flowers on a wavy stem reserved in white on a blue ground. H $6\frac{1}{2}$ in diam $3\frac{1}{2}$ in.

Nos 517 614 632 and 655 belong to the same service. See note on No 655.

- 620 TEA POT AND COVER, printed in grey with the same subjects as No 619. About 1765 (PLATE 56)

Of the same form as No 619. On the cover are two small views of ruins. H $6\frac{1}{2}$ in, diam $3\frac{1}{2}$ in.

621. SUGAR BOWL AND COVER, printed in colours and gilt. About 1775.

Of ribbed convex form the cover has a wavy edge and a knob in the form of an applied gilt flower with two leaves. Both bowl and cover are painted with garlands of green leaves and red berries respectively hanging and pointing upwards from a border of blue enamel (*fleur de rose*) edged with gilding. A similar border encircles the base of the bowl and forms a ring round the knob of the cover. H $4\frac{1}{2}$ in diam $4\frac{1}{2}$ in.

See note on No 605.

622. SUGAR-BOWL AND COVER, painted in colours and gilt. Mark, a fretted square in blue. About 1770.

Of convex form, with ogee domed cover surmounted by a knob in the form of an applied Power with two leaves painted in colours. Both pieces are decorated in colours with exotic birds among bushes in shaped panels and insects in smaller panels bordered with gilt scrollwork and reserved in white on a ground of dark blue scale pattern. H $4\frac{1}{2}$ in, diam $4\frac{1}{2}$ in.

623. PORTION OF A SERVICE, consisting of sugar-basin and cover, milk jug, cake plate, spoon-tray, two tea-cups and saucers and two coffee-cups, printed in black with the subject known as "L'Amour," from a plate by Hancock. The print on the cake-plate is signed "R H Worcester," the signature is accompanied by an anchor, the mark of Richard Holdship. About 1765.

On the cover of the sugar-basin, which has a knob in the form of a flower are two groups of ruins. The milk jug is pear shaped, with projecting lip, curved rim and loop handle rising to a sharp point. The spoon tray is oblong with six scalloped sides. The tea cups have no handles and are printed inside on the bottom with swans.

Sugar basin, H $4\frac{1}{2}$ in, diam $4\frac{1}{2}$ in. milk jug H $3\frac{1}{2}$ in, diam $2\frac{1}{2}$ in. cake plate diam $6\frac{1}{2}$ in. spoon tray, L $6\frac{1}{2}$ in, W $3\frac{1}{2}$ in. tea cups H $1\frac{1}{2}$ in, diam $3\frac{1}{2}$ in. saucers diam $4\frac{1}{2}$ in. coffee cups H $2\frac{1}{2}$ in, diam $2\frac{1}{2}$ in. Compare No 607.

624. PAIR OF BASINS, painted in colours and gilt, with the "quail pattern" in the style of Japanese Kakiyemon ware. About 1765 (PLATE 55)

Reeded, with scalloped rim. Painted on the outside with two quails, a flowering *fraxus* tree, and other plants, and inside with a floral spray on the bottom and a border of gilt conventional flowers among close red foliage round the rim. Each, H $2\frac{1}{2}$ in, diam $4\frac{1}{2}$ in.

625. BASIN, painted in colours and gilt. Mark, a crescent in red. About 1770.

The outside is painted in colours with pairs of exotic birds among bushes in three fan shaped panels and insects in three circular medallions between them. The panels and medallions are enclosed by gilt borders, from which spring sprays of flowers also in gold and are reserved in white on a powder blue ground. Inside on the bottom are butterflies and other insects in colours. H $2\frac{1}{2}$ in, diam 6 in.

626. BOWL, painted in colours and gilt. Mark, a crescent in blue. About 1770.

Fluted with wavy edge. On the outside are two wreaths of flowers in natural colours twined round a bow and an arrow respectively and a third wreath in the form of a true lovers knot. Round the edge is a border of blue enamel (*bleu de roi*) with gilt scrolls and pendants. H 3 in, diam $6\frac{1}{2}$ in.

Compare No 631.

627. BASIN, printed in black, with subjects from plates by Hancock, each signed "R Hancock fecit." About 1765.

The outside is decorated with the following prints—(1) A gentleman standing by a gate in conversation with a milkmaid who carries a pail on her head. (2) three haymakers beneath a tree, a man sitting and another standing both with forks and a woman seated with a rake. (3) the subject of milkmaids and a man which occurs on No 541. Inside on the bottom is a group of three swans. H $2\frac{1}{2}$ in, diam 6 in.

The third of the figure subjects occurs in an engraving published by Robert Sayer in 1771 see note on No 568.

628. BASIN, printed in black. On the outside is the subject known as "L'Amour," from a plate by Hancock, signed "R H Worcester," the signature is accompanied by an anchor, the mark of Richard Holdship. About 1765.

The subject "L'Amour" is described under No 607. The outside is further decorated with three other prints: (1) A lady and gentleman seated on the ground in a landscape watching the gambols of two dogs. (2) a small domed building with twisted columns. (3) a statue on a pedestal. Inside is the same print of swans as on No 627. H $2\frac{1}{2}$ in, diam 6 in.

- 629 TEA POT STAND, printed in black About 1765 (PLATE 58)
Hexagonal with fluted rim Printed in the middle with the view of an inn which occurs on No 569 Diam $5\frac{1}{2}$ in
- 630 TEA POT STAND, printed in black from a plate by Hancock, signed "*R H fecit*" and painted, in the same colour About 1765 (PLATE 58)
Of the same form as No 629 The print depicts two Chinamen reclining beneath an awning stretched over a platform of woodwork and masonry The rim is painted with a border of Chinese trellis diaper broken by bands enclosing flowers Diam $5\frac{1}{2}$ in
The print appears on pl 178 of *The Ladies Amusement*
631. TEA POT STAND, painted in colours and decorated with gilding Mark, a crescent in black enamel About 1770
Of the same form as No 629 A conventional border in blue enamel (*bleu de roi*) and gold is painted on the rim In the middle is a floral spray in the same colours within a medallion surrounded by three wreaths of flowers in colours one in the form of a true lovers knot the others twined about a bow and an arrow Diam $5\frac{1}{2}$ in
Compare No 626
- 632 TEA POT STAND, painted in colours and gilt, in imitation of Chinese porcelain Mark, five simulated Chinese characters within a double circle in blue About 1770
Of the same form as No 629 Four half chrysanthemums with petals diversely painted in red blue green and gold project inwards from the edge of the rim A chrysanthemum in gold outline with red and green centre occupies the middle within a narrow circular band of flowers on a wavy stem reserved in white on a blue ground, in the intervals are four blue discs with gilt trellis diaper Diam 6 in
Nos 517 614 619 and 655 belong to the same service See note on No 655
- 633 TEA POT STAND, painted in colours and gilt Mark, a crescent in blue About 1770
Of the same form as No 629 Round the rim is a border of chain pattern in gold on a band of blue enamel (*bleu de roi*) edged with gilt scrolls In the middle is a small river scene painted in colours in a medallion surrounded by a border of turquoise blue husk pattern beyond this are three garlands of flowers with butterflies between in natural colours Diam 6 in
- 634 SPOON TRAY, moulded in relief and painted in colours About 1755 (PLATE 61)
Oval moulded with floral sprays laid over radial reeding which is interrupted by small shaped panels painted with Chinese figures in landscapes or flowers Round the rim is a border of scrolls in crimson L $5\frac{1}{2}$ in, W $3\frac{1}{2}$ in
- 635 SPOON TRAY, painted in colours and gilt Mark, a fretted square in blue (No 42) About 1770
Of oblong hexagonal form with scalloped rim At either end is a lozenge shaped panel painted in colours with an exotic bird among bushes between and in the middle are insects in smaller panels The panels are bordered with gilt scrollwork and reserved in white on a ground of dark blue scale-pattern L $5\frac{1}{2}$ in W $3\frac{1}{2}$ in
- 636 TEA CUP AND SAUCER, painted in colours and gilt Mark, "IV" in blue About 1775
Both pieces fluted with scalloped edge The cup is decorated outside and the saucer inside with a *bleu de roi* border edged with gold, below this is a wavy garland of green leaves with red berries twined about a crimson line Inside the cup on the bottom and in the middle of the saucer is a gilt circle enclosing detached leaves and berries Cup H $2\frac{1}{2}$ in diam $3\frac{1}{2}$ in saucer, diam $5\frac{1}{2}$ in

637. TWO TEA CUPS AND SAUCERS, painted in colours About 1760

Both cups and saucers are six lobed with brown wavy edge and border of floral ornament moulded in slight relief Outside the cups are two shaped panels and in the middle of the saucers another similar panel all painted with the same subject of two figures in costume of the period in a landscape with trees and buildings The remaining surfaces are decorated with bouquets or sprays of flowers The cups have no handles Cups

H $1\frac{3}{8}$ in., diam $7\frac{1}{8}$ in saucers diam $4\frac{1}{2}$ in

A similar cup and saucer are figured in Hobson *Worcester Porcelain*, pl lvi The subject appears also on a tea pot in the Collection No 115

638 TWO TEA CUPS AND SAUCERS, painted in colours and gilt, in the Japanese style About 1770

Both cups and saucers are fluted with wavy edges The surface of the cups outside and of the saucers inside is divided into four large panels separated by narrower panels which radiate from a narrow band with flowers on a wavy stem reserved in white on a ground of underglaze blue The narrow panels are decorated with a red chrysanthemum among gilt foliage on a ground of powder blue The large ones enclose alternately chrysanthemum plants and branches of *prunus*-blossom in colours and gold Inside the cups and in the middle of the saucers is also a conventional chrysanthemum The cups have no handles Cups H $1\frac{1}{8}$ in diam $3\frac{1}{8}$ in saucers diam $4\frac{1}{2}$ in

639 TWO TEA CUPS AND SAUCERS, painted in colours About 1765 (PLATE 55)

Both cups and saucers are octagonal the sides being alternately painted with flowering plants in red and green in the Japanese style and plainly coloured with powder blue Inside the cups and in the middle of the saucers is a red flower The cups have no handles Cups H $1\frac{1}{8}$ in, diam $1\frac{1}{2}$ in saucers diam. $4\frac{1}{8}$ in

640 TWO TEA CUPS, moulded in low relief and painted in colours About 1765

Moulded outside with a broad band of conventional flowers and foliage on a concave wavy stem in relief washed over with yellow enamel Above this round the rim is a border of scrolls in crimson interrupted by sprigs of flowers in colours Inside on the bottom is a rose bud in natural colours The cups have no handles Each H $1\frac{1}{8}$ in diam $3\frac{1}{8}$ in

641 TWO TEA CUPS AND SAUCERS, painted in colours with the "quail pattern" in imitation of Japanese Kakiyemon porcelain Mark, a crescent in red (No 41) About 1765 (PLATE 55)

Outside the cups and inside the saucers are two quails among flowering plants Inside both cups and saucers is a narrow border of small yellow flowers among close red foliage The cups have no handles. Cups H $1\frac{1}{8}$ in. diam $1\frac{1}{8}$ in, saucers, diam $4\frac{1}{8}$ in

642. TEA CUP AND SAUCER, painted in colours and gilt Mark, a crescent in blue About 1770

Both pieces fluted, with scalloped edges Inside the cup on the bottom and in the middle of the saucer is a landscape within a border of foliage in turquoise blue Outside the cup and on the rim of the saucer are groups of flowers and butterflies in colours below a formal border in blue enamel (*bleu de roi*) and gold The cup has no handle Cup H $1\frac{1}{8}$ in. diam $3\frac{1}{8}$ in saucer diam $5\frac{1}{8}$ in

643 TWO TEA CUPS AND SAUCERS, painted in colours and gilt About 1765 (PLATE 55)

The cups are decorated outside and the saucers inside with figures of Chinese children among plants or with sprays of flowers in shaped panels outlined by gilt scrolls and reserved in white on a ground of dark blue scale pattern The cups have no handles Cups H $1\frac{1}{8}$ in, diam. $2\frac{1}{8}$ in, saucers diam $4\frac{1}{8}$ in

644. TEA CUP AND SAUCER, painted in colours and gilt. Mark, a crescent, on the cup in gold (No. 40), on the saucer in blue enamel over the glaze. About 1775
Both pieces are fluted and have a scalloped edge. The cup is decorated outside and the saucer inside with pendant garlands of green foliage and red berries alternating with vertical or radial bands of trelliswork in crimson and gold which connect horizontal bands of formal ornament, in *bleu de roi* and gold. The cup has no handle. Cup, H $1\frac{1}{2}$ in, diam $3\frac{1}{2}$ in, saucer, diam $5\frac{1}{2}$ in.
See note on No 605
645. TWO TEA CUPS AND SAUCERS, moulded in relief, painted in colours and gilt. About 1765
The cups are decorated outside and the saucers inside with a broad band moulded in relief with conventional flowers and foliage on a continuous wavy stem, round the rim inside is painted a border of closely set flowers and foliage in the style of the Chinese *famille rose*. Inside the cups on the bottom, and in the middle of the saucers is a parrot perched on a wreath of flowers and vine with grapes. The cups have no handles. Cups, H $1\frac{1}{2}$ in, diam $3\frac{1}{2}$ in, saucers diam $5\frac{1}{2}$ in.
A block for the mould from which these cups are taken is in the museum of the Royal Porcelain Works at Worcester, see Hobson, *Worcester Porcelain* pl xiv, 8 a tea service "enamel d in parrots" was sold at Christie's in December 1769 see Nightingale, *Contributions*, p 98
646. TWO TEA CUPS, painted in dark underglaze blue and gilt. Marked with double "L" in blue enamel in imitation of Sèvres porcelain and with the date in gold (No 46). Dated 1782
Both are reeded and have no handle. They are decorated outside with a conventional border in blue and gold from which hang gilt festoons and inside with a floral spray. Lach, H $1\frac{1}{2}$ in, diam $3\frac{1}{2}$ in.
Bought at Bordeaux, October 22nd, 1875 see *Journals*, i, p 371, "The Sayers have not nearly such a good stock as they had previously, but we found a little Battersea *Blue* with them and two very curious Worcester cups, bearing a forged Sèvres mark and (in gold) the date 1782" See also Hobson, *Worcester Porcelain*, p 134, and mark No 128 on p 190
647. TWO TEA-CUPS AND SAUCERS, decorated with a design in gold derived from Japanese porcelain. About 1765
Both pieces are decorated with wavy lines forming the outline of the petals of a flower. The cups have no handles. Cups, H $1\frac{1}{2}$ in, diam $2\frac{1}{2}$ in, saucers, diam $4\frac{1}{2}$ in.
The decoration is the same as that of No 535, see note thereon
648. TWO TEA-CUPS AND SAUCERS, painted in colours and gilt. About 1775
Both cups and saucers are fluted and have a gilt scalloped edge. The cups which have no handles, are painted outside with bunches of fruit in colours below festooned scrolls in gold, and with another group of fruit inside on the bottom. The saucers are decorated with similar scrolls and bunches surrounding a central group. Cups, H $1\frac{1}{2}$ in, diam $2\frac{1}{2}$ in, saucers, diam $4\frac{1}{2}$ in.
649. TWO TEA-CUPS, COFFEE-CUPS, AND SAUCERS, painted in black and turquoise blue and gilt. About 1780
Each piece is painted round the rim with a border of beading and rosettes *en grisaille* on a turquoise blue band. Tea cups, H $1\frac{1}{2}$ in, diam $3\frac{1}{2}$ in, coffee cups, H $2\frac{1}{2}$ in, diam $2\frac{1}{2}$ in, saucers, diam $4\frac{1}{2}$ in.
650. TWO TEA-CUPS AND SAUCERS, painted in colours and gilt. Mark, a fretted square in blue. About 1770
The cups are painted outside, the saucers inside with exotic birds among bushes and with insects in colours, in shaped panels bordered with gilt scrollwork and reserved in white on a ground of dark blue scale pattern. The cups have no handles and are painted inside each with a butterfly. Cups, H $1\frac{1}{2}$ in, diam $2\frac{1}{2}$ in, saucers diam $4\frac{1}{2}$ in.

651. TWO TEA-CUPS AND SAUCERS, painted in colours and gilt About 1770

The cups are painted outside, the saucers inside with exotic birds among bushes in three fan-shaped panels, separated by insects enclosed in small circular medallions. The panels and medallions are reserved in white on a powder blue ground over which are laid conventional floral sprays in gold. The cups have no handles. Cups, H $1\frac{1}{2}$ in, diam $2\frac{1}{2}$ in., saucers, diam $4\frac{1}{2}$ in.

652. TWO TEA CUPS AND SAUCERS, painted in colours and gilt Mark, a crescent in blue About 1770

The cups are decorated outside and the saucers inside with festoons of flowers and small sprigs in shaped panels outlined with narrow gilt lines and reserved on a ground of dark blue scale pattern. Inside the cups on the bottom and in the middle of the saucers is a rose bud. The cups have no handles. Cups H $1\frac{1}{2}$ in diam $2\frac{1}{2}$ in saucers diam $4\frac{1}{2}$ in.

653 TWO COFFEE CUPS AND SAUCERS, painted in colours and gilt, in the Chinese style About 1765

The cups are painted outside and the saucers inside with three figures of Chinese divinities holding emblems one of them seated against a rock. Round the rim of the cups inside, of the saucers outside is a narrow border of gilt cresting. Cups H $2\frac{1}{2}$ in diam $2\frac{1}{4}$ in., saucers diam $4\frac{1}{2}$ in., $4\frac{1}{2}$ in respectively.

654 TWO COFFEE CUPS, painted in colours and gilt Mark, a fretted square in blue About 1770

On either side of both is an exotic bird standing by a bush in colours in a large shaped panel. Smaller intervening panels are painted with insects all the panels being outlined with gilt scrollwork and reserved in white on a ground of dark blue scale pattern. Each H $2\frac{1}{2}$ in, diam $2\frac{1}{2}$ in.

655. TWO COFFEE CUPS AND SAUCERS, painted in colours and gilt, in imitation of Chinese porcelain About 1770

Three half chrysanthemums, with petals diversely painted in red blue green and gold project inwards from the edge on the rim of the saucer. A chrysanthemum in gold outline with red and green centre, occupies the middle within a narrow circular band of flowers on a wavy stem reserved in white on a blue ground in the intervals are three blue discs with gilt trellis-work. On the lower side of the rim are two sprays of chrysanthemums in red and blue. The cups are decorated with similar motives a half chrysanthemum on either side pointing downwards from the rim and another on the front point upwards from the narrow band of flowers which encircles the base three blue discs decorate the interior. Cups, H $2\frac{1}{2}$ in, diam $2\frac{1}{4}$ in saucers diam $3\frac{1}{2}$ in.

A Chinese cup and saucer of the same pattern is figured in Hobson Worcester Porcelain pl. xxviii fig 1. Other pieces belonging to the same service are Nos 51, 614 619 and 632.

656. TWO COFFEE CUPS AND SAUCERS, painted in colours and gilt Mark, a fretted square in blue (No 43) About 1770

Both the cups and the rims of the saucers are fluted with wavy edge. The flutings are alternately painted with overglaze *bleu de roi* enamel and decorated with pendant garlands of flowers in gold. Inside the cups on the bottom and in the middle of the saucers are detached rings of flowers in natural colours. The handles of the cups are in the form of gilt intertwined twigs. Cups, H $2\frac{1}{2}$ in diam $2\frac{1}{2}$ in saucers, diam $3\frac{1}{2}$ in.

657. COFFEE-CUP AND SAUCER, painted in colours and gilt, in imitation of Sevres porcelain About 1775

Both pieces are fluted and have a scalloped edge. The cup is decorated outside and the saucer inside with pendant garlands of green foliage and red berries alternating with vertical or radial bands of trelliswork in crimson and gold which connect horizontal bands of formal ornament in *bleu de roi* and gold. Cups, H $2\frac{1}{4}$ in, diam $2\frac{1}{2}$ in saucers diam $3\frac{1}{2}$ in.

See note on No 605

658. TWO CHOCOLATE CUPS, painted in colours and gilt. About 1770 (PLATE 64)

On the outside are exotic birds among bushes in three fan shaped panels separated by insects enclosed in small circular medallions reserved in white on a powder blue ground which is enriched with gilt chrysanthemum-sprays. The cups have each a single handle. Each

H $2\frac{1}{2}$ in, diam $2\frac{1}{2}$ in

Of the same pattern as No 601

659. TWO CHOCOLATE CUPS AND SAUCERS, painted in colours with the so called "partridge pattern" in imitation of Japanese Kakiyemon porcelain. About 1765 (PLATE 55)

The cups are inverted bell shaped and have no handles, the upper part being lobed with wavy edge. The high rim of the saucers is similarly lobed. The cups are painted outside and the saucers inside with two quails beside a blossoming plum tree and other flowering plants. Inside both cups and saucers is a narrow border of small gilt flowers among close red foliage. Cups H $2\frac{1}{2}$ in, diam $3\frac{1}{2}$ in, saucers diam $5\frac{1}{2}$ in

660. CHOCOLATE CUP AND SAUCER, painted in colours and gilt. About 1770

The cup is inverted bell shaped and has two scrolled loop handles, the upper part being lobed with gilt wavy edge. The high rim of the saucer is similarly lobed. The cup is decorated outside and the saucer inside with garlands of flowers in natural colours within two shaped panels alternating with sprays in small circular medallions. The panels and medallions are outlined in black and reserved in white on a canary yellow ground. Inside both pieces is a border of crimson scrolls interrupted by sprigs of flowers in colours. On the bottom of the cup inside is a rose-bud. Cup H $2\frac{1}{2}$ in, diam $3\frac{1}{2}$ in, saucer diam $5\frac{1}{2}$ in

661. CHOCOLATE CUP AND SAUCER, painted in colours and gilt. Mark, a fretted square in blue. About 1770 (PLATE 63)

The cup is inverted bell shaped and has two openwork scrolled loop handles, the upper part being lobed with gilt wavy edge. The high rim of the saucer is similarly lobed. The cup is decorated outside and the saucer inside with pseudo Chinese figures playing musical instruments in the style of Watteau in colours in large shaped panels separated by exotic birds or sprays of flowers in smaller panels outlined with gilt rococo scrolls and reserved in white on a ground of dark blue scale pattern. Inside the cup is a border of gilt trellis pattern and scrollwork. Cup H $2\frac{1}{2}$ in, W $5\frac{1}{2}$ in

662. CHOCOLATE CUP AND SAUCER, painted in colours and gilt. About 1775

Both pieces are fluted with gilt scalloped edge. The cup is painted outside and the saucer on the rim with festoons of flowers in natural colours tied with blue ribbons. A spray of flowers occupies the middle of the saucer and the inside of the cup. The cup has two scrolled loop handles. Cup H $3\frac{1}{2}$ in, diam 4 in, saucer, diam $6\frac{1}{2}$ in

663. CHOCOLATE CUP, COVER AND SAUCER, painted in colours and gilt, in imitation of Japanese Imari ware. Mark, four simulated Chinese characters within a double circle, in blue. About 1770 (PLATE 63)

The cup and saucer are of the same form as No 660, the domed cover has a knob in the form of an applied flower with two leaves painted in colours. All three pieces are decorated with vertical or radiating panels enclosing various diaper designs or floral sprays, the panels are broken at intervals by conventional chrysanthemums. Inside the cup on the bottom and in the middle of the saucer is a twisted branch of *prunus* blossom. Outside the saucer are two peony sprays in red and blue. Cup and cover H $5\frac{1}{2}$ in, W $4\frac{1}{2}$ in, saucer, diam $5\frac{1}{2}$ in

A Japanese dish with the same pattern is figured in *Hobson Worcester Porcelain* pl xxvii

664. COFFEE-CUP, printed in brown About 1765.

The print depicts two ladies, one of whom is having her fortune told by an old woman with a baby holding a toy windmill slung on her back a boy stands behind the fortune teller, whilst a country house is seen in the background. H $2\frac{1}{2}$ in, diam $2\frac{1}{2}$ in.

664a. SAUCER, printed in lilac with a group of classical ruins amongst which are seen the so called Temple of Minerva Medica, the Pyramid of Caus Cestius, and the obelisk in the Piazza del Popolo, at Rome About 1765

In the foreground is an urn on a pedestal beside a small tree Diam $4\frac{1}{2}$ in

665. TWO TEA CUPS AND SAUCERS, printed in black About 1770

Both cups and saucers are fluted with scalloped edges coloured black and are printed with a loose bunch of flowers and detached sprays The cups have no handles Cups H $1\frac{1}{2}$ in diam $2\frac{1}{2}$ in saucers diam $4\frac{1}{2}$ in

666 TEA CUP AND SAUCER, printed in black with a group of a man and two milk-maids after a plate by Hancock, and other subjects, below the print on the saucer is the signature "Hancock fecit" About 1765

The figure subject which is described under Nos 541 and 568 is printed on the saucer and on one side of the cup, on the reverse side of the cup is a group of three cows and inside it on the bottom is a swan Cup H $1\frac{1}{2}$ in, diam $2\frac{1}{2}$ in, saucer, diam $4\frac{1}{2}$ in Compare note on No 568

667. TWO TEA CUPS AND SAUCERS, printed in black with the subject known as "L'Amour," from a plate by Hancock Below the prints on the saucers are the signatures "R H Worcester," accompanied by an anchor, the mark of Holdship, and "R Hancock fecit," respectively About 1765

The subject of the print is described under No 607 The cups have no handles and are printed inside on the bottom with a swan Cups, H $1\frac{1}{2}$ in, diam $2\frac{1}{2}$ in, saucers, diam $4\frac{1}{2}$ in

668 COFFEE CUP AND SAUCER, printed in black with the subject known as "The Tea Party," from a plate by Hancock Mark, crossed swords, in imitation of the mark of the Meissen factory, and "9," in blue (No 45) About 1765

"The Tea Party, described under No 500 occupies one side of the cup, while on the reverse is a print of a waiting maid and a page bringing a plate and a kettle The handle is composed of two intertwined stems. Cup, H $2\frac{1}{2}$ in, diam $2\frac{1}{2}$ in saucer diam 5 in Compare note on No 500

[669. CUP AND SAUCER, Bow porcelain, see p 26]

670 TEA CUP AND SAUCER, printed in black About 1765

The print on the saucer depicts a gentleman teaching a lady to play the flute They are seated on the ground near a monumental fountain which is surmounted by an urn a loggia and a beacon by the sea shore are seen in the distance This subject is repeated on the outside of the cup the fountain and the remainder being detached and printed separately on opposite sides inside on the bottom is a small view of a ruin. The cup has no handle Cup H $1\frac{1}{2}$ in diam 3 in saucer diam $4\frac{1}{2}$ in

These pieces approach in thinness the eggshell porcelain of China A similar saucer is figured in *Hobson Worcester Porcelain* pl II fig 3 compare note thereon on p 83 All engraving of the figure subject (which occurs also on the pickle trays No 533) published by Robert Sayer in 1766, was formerly included in the Merton Thoms Collection, sold in 1910

671. TEA CUP AND SAUCER, printed in lilac About 1765.

On one side of the cup, which has no handle is a river scene with a stone bridge on which are three men fishing one of them with a casting net, on the other side is a landscape with distant hills. The saucer is printed with a view of a river with ruined buildings, and figures in the foreground. Cup, H $1\frac{1}{2}$ in, diam 3 in saucer, diam $4\frac{1}{2}$ in

124. TEA CUP AND SAUCER, decorated with prints in lilac painted over in colours About 1765 (PLATE 58)

On one side of the cup is a landscape with a large tree and two figures in the foreground and a square building in the distance, the other side is printed with the same subject as the saucer of No 671. On the saucer is an Italian river scene with a fortified tower on either side of the stream and three figures in the foreground. Cup H $1\frac{1}{2}$ in diam $2\frac{1}{2}$ in saucer, diam $4\frac{1}{2}$ in

125. TWO COFFEE-CUPS AND SAUCERS, decorated with prints in lilac painted over in colours About 1765 (PLATE 58)

One of the cups is printed on one side with a view of Italian mountain scenery on the other with a ruined colonnade and two figures. The prints on the second cup depict a landscape with a round tower and other buildings and two figures in the foreground of a view of ruins amongst which are introduced an aqueduct and the temple of Vespasian at Rome. The saucers are printed respectively with a group of ruins with a fortress in the background and a river scene with a water mill and weir and in the foreground, a man fishing. Cups H $2\frac{1}{2}$ in diam $2\frac{1}{2}$ in saucers diam $4\frac{1}{2}$ in

672. GOBLET, printed in black and gilt About 1770 (PLATE 56)

Two loop handles with gilt decoration, high foot. On one side is a view of a statue supported on a ruined colonnade with in the foreground a gentleman in 18th century costume drawing attended by another who holds a portfolio. On the reverse side is another architectural print in which the Ponte Rotto at Rome is introduced, beside the bridge is a ruined temple and in the foreground is a man fishing. H $3\frac{1}{2}$ in, W $4\frac{1}{2}$ in

The bridge and the figure of an angler in the second print are adapted from an engraving by Francis Vivares, after a drawing by Busiri published by J. Boydell in 1769 with the title, "The remains of the Senatorial Bridge upon the Tiber, now called Ponte Rotto"

673. TWO COFFEE CUPS, moulded in relief and painted in colours Mark, "v" (?) in red About 1760 (PLATE 62)

Cylindrical, expanding slightly at the top and moulded with vertical ribs which are interrupted by panels bordered with scrolls in relief. The two larger panels on either side, are printed *en camaieu* in crimson with landscapes the same two landscapes appearing on both cups, in a smaller panel, on the front, is a floral spray in colours. Inside the rim is a border of scrollwork and flowers in colours. Each, H $2\frac{1}{2}$ in, diam $2\frac{1}{2}$ in

674. TWO TEA-CUPS, moulded in relief and painted in underglaze blue About 1755. (PLATE 62)

The outside is moulded with floral sprays laid over a pattern of vertical ribs which is interrupted by three shaped panels with borders of rococo scrollwork. Chinese landscapes or groups of trees are painted inside these panels, and round the rim internally and externally are borders of Chinese trellis-diaper, inside on the bottom is painted a spray of flowers. Each, H $2\frac{1}{2}$ in diam $3\frac{1}{2}$ in.

Hobson, Worcester Porcelain, pl xvi fig 1

675. Mug, painted in canary yellow and gilt. Mark, "Chamberlain Worcester" written in gold (No 50) About 1800

Cylindrical with foliated loop handle. Decorated with a broad and a narrow band of yellow edged with gilt cresting and between these with a formal wreath in gold. H $5\frac{1}{2}$ in diam $4\frac{1}{2}$ in

VI—LONGTON HALL

THE earliest manufacture of porcelain in Staffordshire was that carried on for a few years by William Littler, at Longton Hall, near Stoke upon Trent. Littler appears previously to have produced salt glazed stoneware at Brownhills, near Burslem, and a certain class of pieces, such as No 1,004 in the Schreiber Collection, with a ground of brilliant blue enamel, are ascribed to him. It is known from advertisements that he was making porcelain at Longton in 1752, 1757 and 1758, and from the account book of William Duesbury that in 1752 he sent goods, probably porcelain, to be enamelled by Duesbury in London.¹ It is generally believed that Duesbury, afterwards manager of the Derby factory, was for a short time connected with the Longton works and that he purchased the plant when the factory was closed, probably about 1759.

Two tea caddies in the Hanley Museum, authenticated as having been made by Littler, are probably early productions of the factory. The later output may be identified from the descriptions in the advertisements, and with the help of pieces, such as No 683 in the Collection, bearing a mark consisting of two crossed Ls with a string of dots below in underglaze blue, which is reasonably interpreted as signifying "Littler, Longton".

The paste is of translucent, glassy character. A distinctive rich streaky blue is sometimes used as a ground colour in the decoration,² whilst a decided predilection is observable for moulded ornament of overlapping leaves after nature,³ in which the midribs and veins of the leaves are more pronounced than in foliated pieces made elsewhere. For ornamental vases irregular and somewhat ungainly forms were adopted.⁴ The attribution to Longton Hall of the figures described below is highly probable, though based on conjecture only. A distinctive strong red in the painting of the features, an uneven yellow, and a dry green are characteristic, as well as the lumpy appearance of the underside of the base.

¹ Bemrose, *Longton Hall Porcelain*, p. 8

² No 683

³ Nos 683 117, 332

⁴ Nos 36, 47

§ I. STATUETTES AND GROUPS.

Nos 676-682.

These pieces are all painted in enamel colours, amongst which a dense brick red, a dry yellow, and a green resembling that of a primrose-leaf are conspicuous; gilding of poor quality is also added except in the case of Nos 680, 682 and 169

676 ACTOR, perhaps intended for David Garrick (b 1717, d 1799) (PLATE 69)

Standing figure, wearing a pink sleeved cloak with yellow lining thrown over one shoulder a white tunic with a pattern of stars partially unbuttoned red breeches and shoes and white stockings. His right hand rests on a book lying open on a panelled pedestal on the front of which are suspended a mask a dagger and a wreath the book is inscribed with words of which The cloud cap the gorgeous are alone legible Oblong pl nth H 7½ in

A similar figure appears in Bemrose *Longton Hall Porcelain* pl xxxiii

677. GROUP Two boys feeding a goat (PLATE 69)

One of the boys is sitting on a rock with a basket of grapes under his right arm and his left arm round the horns of a goat that stands beside him with its mouth full of grapes his companion reclines beside the rock with his right hand on the edge of the basket Both boys are naked except for loose drapery red and yellow respectively, thrown about their shoulders The flesh is tinted with a reddish pink colour The group is supported on a rococo scrolled pedestal with applied flowers on which traces of gilding remain H 5½ in W 6 in

Two groups from the same model are reproduced in Bemrose *Longton Hall Porcelain*, pl xl A similar group in Plymouth porcelain is in the Collection (No 693) *Journals* ii illustration facing p 360

678 MARKET WOMAN SELLING BUTTER (PLATE 70)

She is seated with legs crossed on a rock with rococo scrollwork and applied flowers on the front and wears a yellow hood a pink cape over a red bodice and a white skirt with a pattern of stars similar to that on the figure No 676 A basket containing pats of butter is suspended from the rock whilst the woman holds a small dish of butter in her right hand and another object now missing in her left, on her lap are flowers H 5½ in

679. MAN RECLINING (PLATE 69)

He leans to the left on a rock supporting a shallow basket with his left hand his right arm is raised His dress consists of a pink coat over a white waistcoat with a pattern of stars red breeches white stockings and black shoes The figure rests on a rococo-scrolled base with applied flowers H 6½ in W 4½ in

A similar figure is reproduced in Bemrose *Longton Hall Porcelain* pl xxxiv

680 BOY, emblematic of Autumn (PLATE 70)

He sits leaning towards the left on a rococo scrolled pedestal He supports a basket of grapes with his right hand and holds out a bunch of them in his left hand. He is dressed in a plumed black hat a purple cloak a red and yellow doublet purple trunk hose white stockings and black shoes H 4½ in W 3½ in

A similar figure wrongly described as a girl appears in Bemrose *Longton Hall Porcelain* pl xxxiv

681. BOY, perhaps emblematic of Autumn. (PLATE 70)

He sits on a tree-stump, which rises from a rococo-scrrolled base, and leans to the left on a small cask. He wears a plumed black hat, a red coat over a white waistcoat, crimson breeches tied below the knee, loose white stockings and black shoes. H 5½ in
A similar figure appears in Bemrose, *Longton Hall Porcelain*, pl xxxvi

169. OLD MAN, emblematic of Winter. (PLATE 70.)

An old man wearing a long white coat with yellow lined hood, blue fur trimmed cap, blue breeches, and yellow stockings, standing warming his hands over a brazier. Supported on a scrolled base. H 4½ in
A similar figure is reproduced in Bemrose *Bow, Chelsea and Derby Porcelain*, on the title-page of the Appendix on Longton Hall

189. BOY WITH FLOWERS, copied from a Meissen figure, modelled about 1750. (PLATE 70)

A bare legged boy seated on a vintager's basket full of flowers wearing a pink coat and breeches, with yellow bows on the shoulders and flowers at the knees, he holds bunches of flowers in his hands. Rococo-scrrolled base. H 4½ in
Similar to the figure reproduced in Bemrose, *Longton Hall Porcelain*, pl xxxiii. For the Meissen original, see Album of the Royal Saxon Porcelain Manufactory, pl 3 No 15

682. MUSICIAN (PLATE 70)

A young man in a wide brimmed black hat, short purple cape, flowered yellow tunic, crimson breeches, white stockings and black shoes, sitting with a violin supported on his left hip on a rocky mound, which rises from a rococo scrrolled base decorated with applied flowers. H 5½ in
A similar statuette, with its companion a girl holding a sheet with a song, is shown in Bemrose, *Longton Hall Porcelain*, pl xxxvi.

§ 2. VASES AND PIECES FOR DOMESTIC USE.

Nos. 683, 36, &c.

With the exception of No. 683, the following pieces are all painted in enamel colours over the glaze; dull gilding also appears on No. 36.

683. TWO SOUP PLATES, painted in bright underglaze blue. Mark on each, crossed L's set back to back with two dots vertically arranged below, in blue (No 33) (PLATE 70)

The rim of each is moulded in relief with overlapping leaves from casts after nature, and has a scalloped edge, the upper side is coloured with blue under the glaze. The base of the plates, on which the mark is painted is left unglazed. Each diam 8½ in

One of these plates, formerly in the collection of Lady Hopetoun, sold in 1885, was acquired by Lady Charlotte Schreiber on March 16th of that year, the other was given to her by Sir Augustus Wollaston Franks, KCB, PSA. See *Journals*, ii, pp. 469, 471.
"I went early to see the things to be sold at Christie's. They belonged to poor Lady Hopetoun. I had time to note two Longton plates—well marked—which I have since written to tell Mr Franks about—I don't want them, as he gave me one like them in the summer. Mr Franks has procured me one of the Longton plates from the sale of poor Lady Hopetoun's things. It makes an excellent match to the one I have already in the collection
Church, fig 53

36 VASE AND COVER, with applied decoration in high relief (PLATE 71)

The vase has a rococo shaped body with two handles in the form of volutes a wide concave neck with shallow vertical fluting and a high foot spirally fluted above a wide spreading base. The chief features of the body are picked out in crimson. On either side is a shaped panel edged with gilt scrolls painted in colours with an exotic bird among bushes. The foot is painted with sprays of flowers and on the handles shoulders and sides are applied garlands of coloured flowers in high relief. The domed cover is pierced with small perforations and thickly encrusted with large applied flowers modelled and coloured after nature amongst them are small figures of a cock and two hens and a girl wearing a yellow hat greenish blue bodice purple skirt and yellow apron clasping with her arms a tall flowering stem which forms the apex of the cover. H 16 in W 8½ in

The form of this vase is similar to that of a smaller vase bearing the Longton Hall mark figured by Bemrose *Longton Hall Porcelain* pl xl No 4 Church fig 52 Chaffers figs 475 and 496 Mrs Hodgson pl 39

47 PAIR OF VASES OF FLOWERS (PLATE 70)

The vases are of rococo scrolled form resting on a high foot and have each panels on either side painted respectively with a bouquet of flowers and a figure of a woman. A modelled bouquet of flowers is inserted in the top H 4½ in New pl x

117. TEA POT AND COVER (PLATE 68)

Inverted pear shaped body painted on either side with an Italian landscape in greyish brown washed over with purple yellow and green. The painting on one side depicts a town beside a river on which are three boats with mountains in the distance and in the foreground to the left a group of trees. On the reverse side is a river crossed by a high arched bridge with a fortress on a terrace on the further bank. In the foreground is a group of men who appear to have landed from an empty boat towing a second boat in which are four other men. The loop handle is in the form of a twisted vine stem branched at the upper end and terminating in bunches of grapes and leaves. The spout is formed of two cabbage leaves pressed together at the edges which are coloured green the midribs and veins being purple. The shallow domed cover which is painted with two small butterflies has also a handle formed of a vine stem with grapes and leaves. The handles are coloured in green and purple H 4½ in diam 4½ in

The form of handle which resembles that of certain Staffordshire salt glazed stoneware teapots (such as No 2174 1901 in the Museum) appears to be peculiar to Longton Hall. See Bemrose *Longton Hall Porcelain*, pl B, facing p 42 and pl xl Journals II, illustration facing p 360

332. PAIR OF SUGAR BOWLS WITH COVERS AND STANDS (PLATE 70)

The bowls are each in the form of a melon painted to imitate nature in green yellow and purple on each cover is a looped stalk with melon leaves forming a handle. The stands similarly painted, are composed of overlapping lettuce leaves. Bowls H 4½ in 5½ in L 6½ in, 6½ in stands L 9½ in 9½ in W 7 in 7 in respectively

These pieces appear to be the 'Bow melons' purchased by Lady Charlotte Schreiber for £20 of Hamburger at Utrecht on October 6th 1879 see Journals II p 223 also illustration facing p 360. They may be compared with the sauce-boats and dish figured in Bemrose *Longton Hall Porcelain* pl xl

VII.—PLYMOUTH

SOME time between the years 1745 and 1755, the true china clay or kaolin was discovered in Cornwall by William Cookworthy, an apothecary of Plymouth. It was not, however, till March 17th, 1768, that he took out a patent for the use of this material with china stone or petuntse which by that time he had also found, in the manufacture of true hard porcelain similar to that made in China. From 1771 to 1773, under the style of Cookworthy & Co., he carried on the manufacture at No 15, Castle Green, Bristol, and it seems that in 1770 he removed his establishment to that city from Plymouth. There is, however some uncertainty as to the continuance of the manufacture at Plymouth for some time after that date, and as to the relations of the Plymouth and Bristol works.

The most characteristic Plymouth porcelain is plain white, with a thick glaze often much discoloured by smoke staining so as to present a dull grey appearance¹. The statuettes are often considerably mis-shapen, the result of difficulties in firing. Much of the ware for domestic use was painted in blue under the glaze, generally of a dirty blackish tone. Where enamel colours and gilding are used they often appear to be imperfectly fused on the glaze. The motives of decoration are mainly derived from Chinese porcelain. The employment of a French painter is discussed below under No 726. Spiral "wreathing" of the surface, due to defective "throwing," is characteristic alike of Plymouth and Bristol pieces fashioned on the wheel.

The mark used at Plymouth is the alchemist's sign for tin (Jupiter), which resembles the Arabic numerals 2 and 4 conjoined. It occurs in underglaze blue,² and over the glaze in reddish brown³ or blue enamel and gold. It is certain, however, that this mark was used by Cookworthy after the transference of the works to Bristol, and it is probable that many pieces on which the mark is painted over the glaze in blue or gold⁴ were made at that place. An impressed "K" is also found on a statuette in the Collection⁵.

Several pieces described below were in the possession of William Cookworthy's relatives until they were acquired from the Prideaux Collection in 1868 by Lady Charlotte Schreiber.⁶

¹ Nos 689, 696, &c

² Nos 712, 723 724 727

³ Nos 715, 723, 724

⁴ Nos 707, 713, 714, 718, 721

⁵ Such as Nos 711, 716, 720 726, 727

⁶ No 27

See p viii

§ I. STATUETTES AND GROUPS

Nos 684-696

The majority of these are decorated in enamel colours and gold, in a few specified cases the porcelain has been left white

684. FIGURE OF AN INDIAN WOMAN, emblematic of America, one of a set of the Four Continents, painted in colours and gilt (PLATE 72)

She stands with a head dress of feathers and flowered pink drapery thrown round her over a leather girdle, taking an arrow with her right hand from a quiver on her back her left hand is raised to hold a bow. At her left side is a tree-stump with skins hung upon it at the base of which is a prairie dog. Rococo scrolled base H 12½ in.

This figure is evidently inspired by the antique Greek statue of Artemis known as the *Diane Chasseresse* in the Louvre Paris. It may be compared with a Derby biscuit porcelain figure of Diana in the Museum (No 3012 1901). A similar model was used at Bow compare No 8 in the Collection. No 685 belongs to the same set of moulds there is a plain white Plymouth figure of Europe in the Museum (No 3088-1901) also from this set. It appears that this set of moulds was afterwards used at Bristol see Owen p 248.

Bought in London October 20th 1869 see *Journals* i p 57. We were close to Carters, the Minories and went in there. Carters had a fine Plymouth figure of America which he called Clesea and which we bought for £6. Church, fig 41.

685. FIGURE OF A WOMAN, emblematic of Asia, one of a set of the Four Continents; painted in colours and gilt (PLATE 72)

Standing figure supporting a covered vase of spices with both hands on a pedestal of rock. Her dress consists of a jewelled diadem on her head and a green scarf thrown loosely over a white robe draped with purple flowers. A turban lies at her feet on the rococo scrolled base and a camel crouches behind her. H 12½ in.

From the same set of moulds as No 684, see note thereon. Church, fig 40, Burton *English Porcelain*, fig 53.

686. PAIR OF FIGURES OF BOYS, painted in colours

One dressed in a black hat and shoes, white coat with blue collar and red breeches sits astride of a cask with a glass raised in his left hand and a wine bottle at his feet. The other in a brown hat and shoes green coat with purple collar and red-breeches is seated on a stump playing a pipe and tabor. Both figures are supported on a high base with symmetrical leafy scrollwork in relief on the front. H 5½ in, 5½ in respectively.

687. PAIR OF CANDLESTICKS, painted in colours and gilt, with figures of a woman with flowers and a gardener with fruit, emblematic of Spring and Autumn (PLATE 73)

Both figures stand in front of a flowering tree on a high pedestal covered with applied flowers and resting on symmetrical rococo scrolled feet. The trunks of the trees form supports for candle nozzles now missing. The woman holds up a stem of flowers with her right hand and with her left supports a plant in a basket on her hips. She is dressed in a red hat and shoes a green bodice with a gold floral pattern on the front a mauve scarf thrown round her shoulders and a white apron over a skirt decorated with coloured flowers. Sprays of flowers are also painted in white slip on her apron. The gardener carries a basket of fruit under his right arm his left hand is raised as if to attract attention. He wears a black hat and shoes a yellow coat and pink breeches, both diapered with flowers in gold or colours and a blue apron. H 9½ in, 10½ in respectively.

From the same models, with modifications as No 689.

688. SET OF FIGURES, emblematic of the Four Seasons, painted in colours (PLATE 75)

Four boys, slightly draped, each standing beside a tree stump on a high base with rococo scrollwork in relief on the front. Spring has a garland of flowers on his head and a purple scarf over his right shoulder, he holds a nest with a pair of birds in it, and at his side is a beehive. Summer wears a wreath of corn and slight blue and pink drapery, he carries a sheaf of corn under his left arm, another sheaf lying at his feet. Autumn, with a wreath of grapes on his head and a flowered blue scarf twined about his body, is in the act of squeezing grapes into a goblet which he holds in his right hand, at his feet is a basket full of fruit. Winter is wrapping himself in a fur lined red cloak and has a brazier at his feet. H. Spring, $5\frac{1}{2}$ in, the remainder, each $5\frac{3}{4}$ in.

27. Boy, emblematic of Winter, painted in colours and gilt. Mark, "K" impressed (No 51)

He is wrapping himself in a fur lined brown cloak and leans against a holly bush with a brazier at his feet, on a rococo scrolled base with applied flowers and foliage. H. $5\frac{1}{2}$ in. This figure is a slight variation of the 'Winter' in the last set.

689 PAIR OF CANDLESTICKS, plain white, with figures of a gardener and a woman with flowers (PLATE 74)

The figures are from the same models as No. 687, with the following modifications in detail. The woman carries a basket containing flowers hung by the arch handle on her left arm; small impressed and incised patterns are added above the fringe of her skirt and along the seams of her bodice. The gardener carries a plant in a flower pot instead of a basket of fruit under his right arm. The candle nozzles are missing from the top of the tree trunk in both cases. The glaze of both pieces is much discoloured. H. $9\frac{1}{2}$ in, $9\frac{1}{4}$ in respectively.

Dillon, 1904 pl. xlviii

690. PAIR OF FIGURES, painted in colours and gilt. A boy and a girl with vases of flowers (PLATE 75)

Both figures are naked, except for a wreath of flowers on the head and loose purple drapery at the waist. Both are seated on a rock resting on a high base with symmetrical rococo scrollwork, picked out in gold and green, and applied flowers. They each support a vase with a flowering plant in it, the boy with his left hand, the girl with her right. H. $7\frac{1}{2}$ in, $7\frac{1}{4}$ in respectively.

Exhibited in the Loan Collection at the Salisbury and South Wilts Museum Salisbury, in 1872, see *Read, Porcelain Statuettes* p. 11

691. PAIR OF FIGURES, plain white. A male and female musician (PLATE 74)

Both are seated between two branches of a flowering tree on a high pedestal with symmetrical rococo scrollwork in relief on the front. The man, playing a flute is dressed in a plumed loose cap, a short coat, and a large apron over knee breeches. The woman is playing a mandoline and wears a hat set on one side of her head and a mantle over her dress. H. $6\frac{1}{2}$ in, $5\frac{1}{4}$ in respectively.

Formerly in the Pradeaux Collection, see p. viii

692. MUSICIAN, painted in colours

From the same model as the male figure belonging to the last pair (No. 691). The canon is white, with red edge and purple plume, the coat light bluish green, the apron purple, the breeches striped in red and black. The shoes black with red bows. The pedestal is picked out in green and crimson. H. $5\frac{1}{2}$ in.

693. GROUP, painted in colours. Two boys feeding a goat (PLATE 75)

One of the boys is sitting on a rock, with a basket of flowers under his right arm, his companion reclines beside the rock. Between them they hold a long garland of flowers, with which they are feeding a goat standing to the right of the rock. Both boys wear a wreath of flowers on their heads and have loose drapery, coloured red, blue and purple, thrown about them. The group is supported on a pedestal with symmetrical rococo-scrolled feet, picked out in dull crimson. H. $7\frac{1}{2}$ in, W. $5\frac{1}{4}$ in.

Similar to a Longton Hall group (No. 677) in the Collection.

with a wide flat rim and pointed knob. The beakers are slender in shape, expanding at the base and flaring more widely at the mouth. On each piece are scattered bouquets and sprays of flowers, amongst which is seen a bunch of currants all painted in natural colours, a butterfly and a ladybird appear in the intervals on each piece. Round the neck of the vases and beneath the mouth of the beakers below a narrow band of gilt scrolls, is a crimson line twined about with a stem of green foliage. A similar line and stem encircle the edge of the covers which are also decorated with floral sprays. Vases: H $11\frac{1}{2}$ in, $11\frac{1}{2}$ in, 11 in, diam 5 in, $5\frac{1}{2}$ in, $4\frac{1}{2}$ in respectively. Beakers, H 9 in, $9\frac{1}{4}$ in, diam $4\frac{1}{2}$ in, $4\frac{1}{8}$ in respectively.

Formerly in the Pridaux Collection

Chaffers, fig 456. *Journals* II, illustration facing p 434, Mrs Hodgson pl 7

707. SET OF THREE VASES WITH COVERS AND TWO BEAKERS Mark, on the vases and one of the beakers, the sign for tin, in red, on the remaining beaker, a cross incised through the glaze (No 53) (PLATE 75)

The forms of these pieces vary slightly from those of the *garniture* described above. The vases are of elongated ovoid shape curving upwards from the shoulder to the narrow mouth, the covers are similar in form to those of No 706. The beakers are nearly cylindrical flaring outwards at the base and rim. The vases and beakers are similarly painted with a loose bouquet and detached sprays of flowers amongst which are a butterfly and a ladybird, all in natural colours. The covers of the vases are also decorated with floral sprays in colours. The shoulder of the vases the upper part of the beakers and the edge of the covers are surrounded by a narrow band of formal ornament in gold. Vases, H $9\frac{3}{8}$ in, $10\frac{1}{2}$ in, $9\frac{1}{2}$ in, diam $4\frac{1}{8}$ in, $4\frac{1}{8}$ in, $4\frac{1}{2}$ in respectively, beakers H $7\frac{1}{2}$ in, $7\frac{1}{2}$ in, diam $3\frac{1}{2}$ in, $3\frac{3}{8}$ in respectively.

Formerly in the Pridaux Collection

The difficulty of firing the porcelain at the Plymouth factory and its liability to distortion in the kiln is indicated by the great divergence in shape and size between the pieces composing this set, and by the fact that one of the covers was chipped before it was painted, and was yet considered worth decorating, a leaf in green enamel being painted over the chip.

Burton, *English Porcelain* pl XVIII, Solon, pl XVI

708. VASE

The form is intermediate between those of the vases in the sets 706 and 707. The greater part of the surface is occupied by a landscape with trees and flowering shrubs, amongst which are two exotic birds, the whole painted in rich colours. A butterfly and another large insect are painted on the shoulder, below a band of scroll ornament in gold. The base has also a formal border in gold. H $8\frac{1}{2}$ in, diam $4\frac{1}{8}$ in.

This vase is painted by the same enameller as Nos 726, 727 and 740, see note on No 726. *Burlington Magazine*, XXV, illustration, p 105

709. POUNCE BOX from an inkstand

In the form of a concave cylinder, painted with sprays of flowers in natural colours between two formal borders in dull crimson. The top is pierced with small perforations. H $3\frac{3}{8}$ in, diam $3\frac{1}{2}$ in.

A similar piece in Bristol porcelain is reproduced by Owen, fig 58

709a. INK POT Mark, the sign for tin in gold, now almost obliterated

Similar in form to No 709. The sides are painted with sprays of flowers in natural colours. The top, which appears to have been similarly decorated, has been broken away. H $2\frac{1}{2}$ in, diam $2\frac{1}{2}$ in.

§ 4. PIECES FOR DOMESTIC USE

Nos. 710-727

With the exception of No 710, the following pieces are all decorated with painting either under the glaze in blue, which is usually of dull greyish tone, or over it in enamel colours, sometimes' with the addition of gilding.

710 PAIR OF SALT CELLARS, plain white (PLATE 74)

Each is in the form of a large shell resting on a heap of smaller shells and coral H $2\frac{1}{4}$ in, $2\frac{1}{2}$ in, W 5 in $4\frac{1}{2}$ in respectively
Formerly in the Prideaux Collection

743 SAUCE BOAT, painted in colours, with slight gilding

The body which has a rim of irregular outline is moulded on either side with rococo scrolls picked out in crimson surrounding a shaped panel which in both cases is painted in colours with a cock and a peacock amongst bushes gilding is added to the tail of the latter bird Below the curved lip is a bouquet in natural colours The spreading foot is moulded with scrollwork the handle is of scrolled form with an acanthus leaf at the top H $3\frac{1}{2}$ in, L $5\frac{1}{2}$ in

Other pieces from the same mould are a pair of sauce boats lent to the Museum by Mr Sidney T Whiteford which are inscribed in red under the base with the words 'Mr W^m Cookworthy's Factory Plymth 1770' and another in the Museum (No 3097 1901) painted on either side with a single cock As has been suggested in the *Catalogue of the Museum of Practical Geology* 2nd edition p 163 the cocks on this piece and on No 743 may have reference to the crest of the Cookworthy family a cock gules

745 SAUCE BOAT, moulded in relief and painted in colours in the Japanese style

From the same mould as No 743 (compare note thereon) Beneath and inside the lip and in the panel on either side of the body is a spray of conventional flowers in Japanese style painted in red green yellow and blue. H $3\frac{1}{2}$ in, L $5\frac{1}{2}$ in
The style of decoration is similar to that of the tea pot No 718

[711 JUG, Bristol porcelain, see p 145]

712 MUG, painted in underglaze blue in the Chinese style Mark, the sign for tin, in blue (PLATE 74)

Inverted bell-shaped with loop handle Painted with a landscape in which are a pavilion among rocks pine trees and bamboos and with a formal border of cresting H $3\frac{1}{2}$ in diam $3\frac{1}{2}$ in
Formerly in the Prideaux Collection.

757. MUG, painted in underglaze blue On the front is the inscription "Josiah & Catharine Greethhead March 13 1769" (PLATE 74)

Inverted bell-shaped with grooved loop handle The inscription is flanked by two floral sprays in Chinese style below it are also two small stems of conventional flowers The rim is encircled with a narrow border of cresting H $4\frac{1}{2}$ in, diam. $3\frac{1}{2}$ in

713 MUG, painted in colours and gilt, in imitation of Chinese porcelain of the famille verte Mark, the sign for tin, in red (No 52)

Inverted bell-shaped with loop handle Round the body are four panels with cusped and pointed tops painted in colours alternately with a fabulous Chinese monster and with

a group of vases containing flowers on a low stand. The spandrels between the panels are filled with floral ornament in red and green. Round the top is a border of cell pattern interrupted by compartments containing conventional flowers. The colours employed are red, green, yellow, crimson and blue with black outlines all over the glaze. H $6\frac{1}{2}$ in diam $4\frac{1}{2}$ in.

This version of a Chinese pattern was probably derived from Worcester. Its use at that factory is exemplified by a cup and saucer in the Museum (N^o 496 1838) formerly in the Prideaux Collection.
Mrs Hodgson pl 7

714. MUG, painted in colours and gilt. Mark, the sign for tin, in red.

Of the same form as No 713. Bouquets and sprays of flowers in natural colours are distributed over the surface, a bunch of currants being introduced amongst them. Round the top is a narrow formal border in gold. H $5\frac{1}{2}$ in diam $3\frac{1}{2}$ in.
Formerly in the Prideaux Collection.

715. SET OF SEVEN TRAYS WITH THREE SPOONS, for dessert, painted in underglaze blue of dark greyish tone. Mark on one of the trays the sign for tin in blue, indistinct. The set is accompanied by a polished wood circular stand.

The set should consist of six segmental trays of wavy outline on the outer circumference fitting together round a central hexagonal one. Two of the six trays are missing and have been replaced by hexagonal trays doubtless obtained from other defective sets. All the trays have high sides sloping outwards from a flat base and are painted round the top outside with a narrow formal border. The sides of the four remaining segmental trays are also painted externally with sprays of flowers. The spoons are of a Chinese form with petal-shaped bowl and long curved handle. The handle is decorated on the upper side near the end with a *prunus* blossom in two cases impressed in the third applied in relief. Segmental trays H $1\frac{1}{2}$ in, W about $4\frac{1}{2}$ in, hexagonal trays H $1\frac{1}{2}$ in W about 4 in, spoons L about 4 in, stand, H $1\frac{1}{2}$ in, diam $12\frac{1}{2}$ in.

The similar set in Bristol porcelain (No 751) shows the original composition of this set.

[716. TEA-POT, Bristol porcelain, see p 144]

717. TEA POT AND COVER, painted in colours and gilt. Mark, the sign for tin, in gold. (PLATE 75)

Bulbous body and domed cover both vertically reeded, ribbed loop handle, curved spout required with a silver tip. On either side of the body and on the cover are bouquets of flowers in natural colours. Round the edge of the cover and the shoulder is a band of interlaced scrolls in gold, the spout is also decorated with gilt scroll ornament. The cover has a knob in the form of a strawberry with two leaves coloured after nature. The glaze is much discoloured and dotted with black specks. H $5\frac{1}{2}$ in diam $4\frac{1}{2}$ in.
Formerly in the Prideaux Collection.

718. TEA POT AND COVER, painted in colours in the Japanese style. Mark, the sign for tin, in red. (PLATE 75)

Globular body, with curved spout and ribbed loop handle, slightly domed cover with cone shaped knob. On either side of the body and on the cover is a group of conventional flowering plants with (except on the cover) a bird perched on a spray and two insects hovering above. These motives are painted in green, red, yellow and blue enamel. The edge of the cover and the shoulder are encircled by a narrow band of red chain pattern. H $5\frac{1}{2}$ in, diam $4\frac{1}{2}$ in.
Compare the sauce boat, No 745.

[719. TEA POT, Worcester porcelain, see p 109]

[720. TEA POT, Bristol porcelain, see p 144]

- 721 TEA POT AND COVER, printed in colours in imitation of Chinese porcelain Mark, the sign for tin, in red

Of the same form as No 718. On either side of the body is a Chinese figure (in one case a man standing in the other a seated lady) between a high pedestal and a group of jars. These accessories are repeated with a flying bird on the cover the edge of which as well as the shoulder of the pot is decorated with cresting in red. The colours employed are red blue green yellow and crimson enamel. The spout has been broken and repaired in silver. H $5\frac{1}{4}$ in diam $4\frac{1}{4}$ in.
Formerly in the Prideraux Collection

- [722 COFFEE POT, Bristol porcelain, see p 144]

- 723 BASIN, painted in dark greyish underglaze blue, in the Chinese style Mark, the sign for tin accompanied by a cross, in blue (No 55)

The basin which is much misshapen and discoloured has a flange round the rim for the reception of a cover. It is painted outside with a group of flowering plants and bamboos. H $2\frac{3}{4}$ in diam $4\frac{1}{2}$ in.

The mark from this specimen is reproduced by Owen (fig 8~ pp 79 243) who regards the piece as an early example of Bristol porcelain also in Oxford Catalogue Trapnell Collection p xx. See also note on No 710 p 144 and Church p 81.
Formerly in the Prideraux Collection

- 724 TWO TEA CUPS AND SAUCERS, painted in dark greyish underglaze blue Mark, the sign for tin in the same colour

The cups are inverted bell shaped and have no handle both cups and saucers have a wavy edge painted with a slight border of conventional floral devices. On the outside of the cups and in the middle of the saucers are sprays of flowers of Chinese type. Cups each H $2\frac{3}{4}$ in diam 3 in saucers each, diam 5 in.
Formerly in the Prideraux Collection

- 725 BOWL, painted in colours in imitation of Chinese porcelain

The bowl which is slightly misshapen has a scalloped rim and is painted outside in brown red crimson and green with a flowering fruit tree the stem and spreading branches of which are represented as passing beyond and reappearing from above the level of the rim. Inside is a border of two red lines following the scallops and on the bottom a floral spray in crimson. H $2\frac{3}{4}$ in diam $5\frac{1}{2}$ in.

The design is taken from a Chinese original see note on No 715a below.
Formerly in the Prideraux Collection

- 725a. TWO COFFEE-CUPS, printed in colours and gilt, in imitation of Chinese porcelain

The pattern on the outside is the same and painted in the same colours as that of the basin No 275 with the addition of gilt outlines to the trunk and branches of the tree and gilt bamboos growing beside it. The cups have each a loop handle. Each H $2\frac{3}{4}$ in diam $2\frac{1}{2}$ in.

A cup of Chinese porcelain from which the design is taken (No 725c) is described on p 168. A noticeable difference between the copies and the original is seen in the treatment of the gilt bamboos which on the Plymouth cups resemble the mare's tail (*Equisetum*).
Formerly in the Prideraux Collection

- 726 TWO COFFEE CUPS, painted in colours and gilt Mark on one, the sign for tin, in overglaze blue enamel

On the front of each in a shaped panel surrounded by gilt rococo scrollwork and foliage is a pair of exotic birds brilliantly coloured amongst trees in a landscape. Four similar birds flying are distributed over the remaining surface, below a border of gilt scrolls and trelliswork. Each H $2\frac{3}{4}$ in diam $2\frac{1}{2}$ in.

Formerly in the Prideaux Collection

The painting on these two cups and on No 727 has been attributed to Henry Bone, the enameller, who was apprenticed to Richard Champion and his wife at Bristol in 1772 (see p 134 below and Owen, p 294), and appears to have served a short previous apprenticeship under Cookworthy at Plymouth. The attribution must be abandoned in view of the fact that, whereas the mark on the cups shows them to have been made between 1768 and 1773, either at Plymouth or at Bristol under Cookworthy's management, Bone was born in 1755, and cannot be expected to have attained, before his 19th year, such skill in enamel painting as is evinced by these cups and similar pieces. The character of Bone's early work may be estimated from several Bristol pieces (Nos 753, 768, 770, 776) bearing the mark ascribed to him, the style of painting upon them is very different from that of these three cups. Other pieces painted by the same enameller as the latter are a vase in the Collection (No 708), apparently an early piece executed at Plymouth, the Bristol hexagonal vase (No 740), and similar vases in the British Museum (No viii 18), and elsewhere (figured in Owen's book), and a mug in the Victoria and Albert Museum (No 3093-1901), probably made at Plymouth, formerly in the Museum of Practical Geology, to which it was given by Earl Morley. That this artist originally worked at Plymouth may be inferred from the fact that a pair of Plymouth sauceboats, lent to the Museum by Mr Sidney T. Whiteford decorated with small exotic birds either by him or in imitation of his style are inscribed on the base in red "*Mr Wm Cookworthy's Factory Plym^a 1770*". A Worcester plate in the Museum (No C 173-1910) of about 1775 marked with a fretted square is also painted by the same enameller, and seems to show by its more advanced style that he passed on to Worcester after working for a few years at Bristol, other Worcester pieces painted by him, a butter dish with a dark blue ground and a plate assigned to the period 1775-1780, are figured by Hobson, *Worcester Porcelain* pl 11, no 3, and pl lxxxviii, no 1. His style is a close imitation of that of the Sevres bird-printer Evans (compare Nos 3428-1853, 276, 277-1876 in the Museum), and it is not unlikely that he is no other than the French painter described by Prideaux (*Relics of William Cookworthy*) as 'an excellent painter and enameller from Sevres, and elsewhere variously named Saqui, Soqui or Lequon, who is believed to have worked at Plymouth and Bristol'. The question is fully discussed in *Burlington Magazine*, xxv, p 104, compare also Owen, p 89, and Jewitt, p 331.

727. COFFEE CUP, painted in colours. Mark, the sign for tin, in overglaze blue enamel

On the front are two exotic birds amongst trees in a landscape, painted *en camaieu*, the birds in blue enamel, the remainder in crimson. H $2\frac{1}{2}$ in, diam $2\frac{1}{8}$ in. Formerly in the Prideaux Collection.

This cup is painted by the same hand as Nos 708, 726, and 740, and has been incorrectly ascribed to the enameller Henry Bone, compare note on No 726.

Burton, *English Porcelain*, fig 70, *Burlington Magazine*, xxv, illustration, p 102.

VIII—BRISTOL.

PORCLAIN of some kind appears to have been made at Bristol intermittently from the middle of the 18th century onwards for more than thirty years. The earliest record is that by Dr Pococke, written in 1750, of a manufactory "lately established" at "Lowris china house"¹. Certain pieces of soft porcelain, some of which, such as No 3151-1901 in the Museum, are marked with the name "Bristoll" in relief, may be identified as productions of this factory, two sauce boats in the Schreiber Collection (No 87) belong to this group, and correspond with a description given by Dr Pococke.

A second factory, in which materials obtained from Cornwall were employed, is spoken of as "set up here some time ago," in a letter dated from Bristol in January, 1766,² and was abandoned in 1765. Whether this factory was a continuation of that mentioned above or a separate undertaking is uncertain. A plate, dated 1753, with the initials of John Brittan, afterwards foreman in the works of Champion hereafter described, and a bowl, destroyed by fire in the Brussels Exhibition of 1910, with the initials of his brother Francis, both painted in blue, may be associated with this factory, as well as an undated mug of similar character in the Collection (No 110).

In 1770 a factory for making hard paste porcelain, or true porcelain of the Chinese type, was set up at Castle Green, Bristol, by William Cookworthy & Co, in continuation of the establishment previously carried on at Plymouth³. In 1773 the factory and entire patent rights were purchased by Richard Champion, who appears to have been engaged in the manufacture of porcelain on his own account as early as 1768, and to have managed Cookworthy's works from the time of their removal from Plymouth. He employed John Brittan as his foreman. In 1775 Champion secured an extension of the term of the patent, but in 1781 he was obliged on account of financial embarrassments to give up the works, and to sell the patent to a company of Staffordshire potters, who started works for the manufacture of hard paste porcelain at New Hall, Shelton.

¹ Owen p 15*

² Owen, p 11

³ Compare p 123

The most characteristic productions of Champion's factory were the well modelled statuettes, often made in sets, which are largely represented in the Collection. They are mostly inspired by, but not directly copied from, the models of Meissen, and resemble the contemporary Chelsea-Derby statuettes in the restraint of their colouring. The best figures are the work of a modeller who had previously worked at Bow and Worcester and impressed his productions with the mark "T^e", he is generally assumed to be the "Mr Tebo" employed by Josiah Wedgwood in 1775¹. Champion also made a few very fine and richly enamelled vases, mostly hexagonal in form, similar to No 740 in the Collection.

In the decoration of his "useful" wares, the influence of the pseudo classical style of the Louis XVI period is predominant and a green enamel, often appearing in festoons of laurel, is a characteristic feature. What is known as "cottage china,"² intended for sale in country markets, with simple decoration from which gold is absent, was also made in considerable quantity. A speciality of Champion's factory were the armorial and ornamental plaques in biscuit porcelain with flowers finely modelled and applied in relief³. Printing in underglaze blue as on No 759, was never extensively practised at Bristol.

The mark sometimes found on the earliest Bristol porcelain is the name "Bristoll" in relief. At Champion's works a cross in overglaze enamel blue or gold was the most usual mark,⁴ on the exceptional pieces decorated in underglaze blue⁵ this mark was also painted under the glaze. A capital "B" in blue over the glaze, and the crossed swords of Saxony under it in the same colour in imitation of Meissen porcelain, were also sometimes used. These marks were generally accompanied by a numeral in blue enamel or gold referring to the painter who decorated the piece, the numbers 1⁶ and 2⁷ are believed to refer respectively to Henry Bone, the miniature painter (b 1755, d 1834), and William Stephens (b 1756, d 1836), who were the first two apprentices engaged by Champion⁸. The Plymouth mark of the sign for tin was used on Bristol porcelain made during Cookworthy's proprietorship of the works⁹.

Certain pieces from the Prideaux Collection described below were in the possession of relatives of William Cookworthy until they were acquired by Lady Charlotte Schreiber¹⁰.

¹ See pp 5 83 also *Burlington Magazine*, xlv p 108

² Nos 742 and 762 may be classed under this heading

³ No 739

⁴ Nos 746 754, &c

⁵ Nos 748 759

⁶ Nos 753 768 770 777

⁷ No 769

Compare note on No 726

⁸ Compare note on No 716

⁹ See p viii

§ I. STATUETTES AND GROUPS.

Nos 728-738

The pieces are all painted in enamel colours and gilt, with the exception of No 733A, which has no gilding. On Nos. 732 and 736 the enamel colouring is very slight.

728. VENUS AND ADONIS, WITH CUPID. About 1770. (PLATE 77)

Venus sits half reclining on a rocky bank, with a bouquet of flowers in her right hand and her left arm resting on the shoulder of Adonis, towards whom her head is turned, he sits by her side, offering her a basket of flowers, which he places with his left hand on her lap. A larger basket containing flowers stands at his feet. Cupid, with his quiver slung, lies naked beside the rock, tugging with his left hand at a pink mantle, which is thrown over the rock and the left arm of Venus. The lower part of the body of the latter and her limbs are covered with yellow-lined drapery, decorated with sprigs of flowers in colours in circular medallions, surrounded by gilt wreaths and reserved on a bluish green ground. Drapery with lining of the same bluish-green and a pattern of gilt sprigs on a dull crimson ground is thrown over the knees of Adonis. The flesh of the figures is very slightly tinted, the hair of Venus and Cupid being coloured reddish brown, that of Adonis greyish brown. The group rests on an oblong base rounded at the corners and decorated in front with symmetrical gilt scrollwork. H 10½ in, L 11½ in.

This group is referred to in *Journals*, i, p. 253 (1874), as "the fine double group purchased of Jacob some years ago." Owen, fig 46, Jewitt fig 748.

729. SET OF FOUR FIGURES OF CHILDREN, emblematic of the Seasons. Mark, on "Spring" and "Autumn," "T" impressed, said to be a mark of the modeller Tebo. About 1775 (PLATES 78, 79)

Spring is represented as a girl wearing a white jacket and skirt figured with gilt flowers. The former open in front, so as to show a laced mauve bodice, she stands barefoot, in a striding attitude, supporting a basket of flowers on her right hip, whilst in her left hand she holds a bunch of flowers above her head, which is wreathed with a garland. Summer is a bare-legged boy with gold flowered white knee breeches and white shirt open at the chest, the sleeves being rolled up to the elbow. He stands cross legged, with a wheat sheaf and sickle under his right arm and a few ears of wheat in his left hand, leaning his left elbow on a tree trunk, beside which stands a bee hive, the boy's green-lined purple coat is thrown over the latter. Autumn is a girl standing barefoot beside a low rock, with a basket of fruit supported by both hands on her left hip, she wears a purple handkerchief in her hair, a white gold-flowered dress with pink lining, confined by a blue belt, the skirt being caught up so as to expose a gold and white quilted petticoat. Winter is a boy skating, with folded arms, he wears a black hat wreathed with holly, a fur-trimmed white jacket, yellow gloves, loose white knee breeches with gilt floral pattern, white stockings and black boots, and carries a dead rabbit and duck in a rush basket slung by a purple sash over his left shoulder. The flesh of all the figures is very slightly tinted, each is supported on an irregular base coloured to imitate the ground. H 11 in, 10½ in, 10½ in, 10½ in respectively.

The figure of Spring was formerly in the collection of Lord Ashburton at Buckenham, Norfolk, at the sale of which it was bought by Lady Charlotte Schreiber, February 24th, 1869, being described in the Sale Catalogue (Lot 37) as of Chelsea porcelain, see *Journals*, i, p. 61, "Edkins has lately acquired a magnificent set of the seasons, 'Spring' being of the same model as the little figure we bought this year at Lord Ashburton's sale." Spring Burton, *English Porcelain*, fig 61, *Porcelain*, pl. xlix, Summer, Burton, *English Porcelain*, fig 62, *Porcelain*, pl. xlix, Winter, Church, fig 42. A similar set is figured by Owen, pl. xi.

730 SET OF FOUR FIGURES in classical dress, emblematic of the Seasons, from models ascribed to Febo Modelled in 1772 or later (PLATES 79, 80)

Spring is represented by a woman wearing a small gilt tiara and a yellow lined diapered scarf thrown over a robe with a pattern of flowers in colours confined by a girdle on which are the zodiacal signs Aries Taurus and Gemini She holds up a bunch of flowers in her left hand at her feet are a plough and a basket of flowers Summer is a young man clad only in yellow lined flowered drapery secured by a band passing over his shoulder on which are the signs Cancer Leo and Virgo he holds a pair of shears in his right hand with which he is about to shear a ram lying with its legs bound on a green mound beside which is a leg Autumn is a woman with a sickle and ears of corn (both broken away) in her hands and an overturned basket of fruit at her feet she wears a pink lined mantle over a loose robe both diapered with flowers in colours and gold a belt with the signs Libra Scorpio and Sagittarius and purple sandals Winter is a bearded man slightly stooping with a faggot under his left arm his right hand leaning on a crutch the staff of which is missing He is wrapped in a yellow lined flowered mantle covering his head over a tunic similarly flowered loose white trousers and black shoes Round his waist is a girdle with the signs Capricornus Aquarius and Pisces All four figures stand on an irregularly shaped base coloured to imitate the ground the flesh is tinted H 9½ in 9½ in 10 in 9½ in respectively

In another set described in *Oxford Catalogue Tripiell Collection* p 19 N s 166-9 the figure of Winter bears the impressed mark of a faggot ascribed to Febo A similar mark is seen on a jug in the Schreiber Collection (No 711) which has the head of Winter applied below the lip see note there in In the autograph letter from Champ on to the modeller of these figures cited in the note to No 731 below the following passage gives instructions as to the design of this set of the Seasons --

THE SEASONS

Spring A Nymph with a Coronet of Flowers on her head in flowing Robes rather flying behind her approaching with a smiling countenance as she advances the flowers appear to start up before her those at her feet higher those at a distance which seems to be just Budding out on the side after a Plough or Harrow, which she points to with one Hand & with the other holds a small open Basket filled with Seeds which she offers from the Basket falls a kind of Zone or Belt on which are represented the signs of the Zodiac Aries Taurus Gemini

Summer A Man in the Prime of Life loosely draped with a Belt round his Body on which are represented the Signs of the Zodiac Cancer Leo Virgo A Pair of Shears (made use of in shearing Sheep) in one hand & with the other supports a Basket of wool on his Shoulders, on the Ground a Scythe with Trusses of Hay scattered about

Autumn A Matron with a kind of Coronet on her head from whence Spring Ears of Corn Her robes not so flow (sic) as Spring being of a graver Cast in one Hand a Sickle she leans on a Thyrsus round which are twined Basket of grapes & a Zone or Belt falling from it on which are represented the three signs of the Zodiac Libra Scorpio Sagittarius, the grounds she treads on full of Corn & on a side of her a Basket of fruit overturned

Winter A Described old Man his head bald & a long Beard leaning a Staff under one Arm a Bundle of sticks his robe scattered (?) & clasped with a Belt on which are represented The three signs of the Zodiac Capricorn Aquarius Pisces the ground covered with bare branches of Trees Frost & Snow & Icicles hanging down in different Places

Formerly in the collection of Mrs Haliburton of whom they were bought by Lady Charlotte Schreiber November 13th 1869 see *Journals* 1 p 63 Then we went down to Richmond and spent 2 pleasant hours with Mrs Haliburton We brought away with us her set of Bristol seasons each bearing some of the Zodiacal signs beautifully modelled and executed Price £28

Owen pl. x, Burton *English Porcelain* fig 60, Dillon 1904 pl xlviii, *Journals* 1 illustration facing p 62

731. SET OF FOUR FIGURES, emblematic of the Elements. Mark on each, "T^o" impressed, said to be a mark of the modeller Tebo. Modelled in 1772 or later. (PLATE 77)

Earth is represented as a young husbandman in a short dark brown cloak thrown back from his shoulders over a sleeveless flowered tunic and purple sandals, standing beside a tree-stump with his left foot raised on the blade of a spade, on the handle of which he rests both his hands, at his feet is an overturned basket of fruit and vegetables, with a rake and a hoe. Air is a winged youthful male figure in loose diaphanous drapery with green and purple lining, flying amongst clouds, with a windmill, the sails of which are missing, raised in his right hand, the head of a blowing cupid, to symbolise wind, appears amongst the clouds at his feet. Fire is a bearded man in the guise of Vulcan with a flowered scarf thrown loosely round his naked body, in the act of forging a thunderbolt on an anvil. Both arms are raised to swing a hammer (now missing), at his feet is a breast plate with lions-head shoulder piece. Water is a woman with a wreath of rushes and a flowered mantle wrapped about her. She stands on a shell shaped base, holding up a net full of fish in her right hand, whilst her left rests on the rim of an overturned urn from which water is flowing, three fish lie on the base at her feet. The flesh of all the figures is very slightly tinted, except that of "Water," which is more fully coloured. H 10 in, 10½ in, 10½ in, 9½ in respectively.

- A reproduction of an autograph letter from Champion to the modeller of these figures, dated 27 Feb 1774," giving instructions as to their design, is published in Owen (facsimile No 4), the following passage refers to the figures. 'As I have an Inclination to fancies of this kind, I chose to write you as wish to have some elegant Designs. I have seen the four Elements which are made at Derby they are very Beautifull the dress easy, the forms fine, two in particular, Air & Water and the charming figures I apprehend that you made y^e models & therefore hope that from your execution the following fancies will not look amiss

"THE ELEMENTS

- "Fire A vulcan forging a Thunderbolt in the attitude of striking with his anvil & Hammer, some pieces of Iron or coats or anything peculiar to a Blacksmith's Shop to be scatter'd about
- "Water A Nymph crown'd with rushes, leaning with her arm on an urn from whence gushes out water. In the other hand (sic) she holds a fishing Net, with Fishes enclosed in it, the ground ornamented with rushes, shells, Fish or the Fancies peculiar to water
- "Earth An Husbandman digging with a spade a Basket fill'd with Implements of Husbandry on y^e Ground. The ground ornamented with corn, acorns or Fruits
- "Air A winged Zephyr crown'd with Flowers treading on clouds, which rise naturally about him, his robes flowing & flying behind him he holds in one Hand a Branch of a Tree, if any ornaments behind are wanting, some Cherubim's heads blowing would not be amiss
- "All these figures to be about 10 Inches high after having seen the Derby Figures, I did not recommend Ease & Elegance in the shaped dress, but the latter I shall just mention as the antique Robes, are very easy and have a Propriety which is not to be met with in foreign Dresses, & as these figures are of a serious Cast I think such dresses will carry with them a greater Elegance, I shall be oblig'd to you to carry the designs into execution as soon as possible

Two of the figures were bought at Metz, March 29th, 1874, see *Journals*, i, p 264, "M Bertol came to return our visit. We had set out some of our best acquisitions to show him, and he fell in love with the two Chelsea figures, boy and girl with cock and hen. So we proposed an exchange with him for his Bristol 'T^o' figures, which he persists in calling Tournai, and 'moderne'. To this he acceded after making many protestations that we were making 'une mauvaise affaire,' which we told him by no means to consider as we were perfectly content. He promised to send his servant with the said figures in the course of the afternoon, we concluded that he meant we should have them all three, but when the servant came he brought only the two

- 746 PAIR OF SAUCE BOATS, moulded in relief and painted in colours Mark, on both, a cross in overglaze blue enamel About 1770 (PLATE 81)

Both are of oval form with curved projecting lip and loop handle moulded with foliage and bird ornament On either side is a festoon of flowers in relief, enclosing a bouquet and sprays painted in natural colours floral sprays are also painted beneath the lip and handle H $3\frac{1}{4}$ in, $3\frac{1}{2}$ in L $6\frac{1}{2}$ in $6\frac{1}{4}$ in respectively

747. SALT CELLAR, painted in colours About 1775

In the form of a conventional shell resting on three small feet each in the shape of a ball held by four claws The rim of the shell is tinted in crimson and the inside is decorated with a bouquet and sprays of flowers in natural colours H $2\frac{1}{2}$ in L $3\frac{1}{2}$ in Chiffers fig 466

748. PAIR OF STRAINERS, painted in underglaze blue in the Chinese style Mark on each, a cross in the same colour About 1775

Circular The middle is painted with a spray of conventional peony flowers and the narrow rim with trellis-diaper The perforations are arranged in eight radial lines Each diam 4 in

- 749 DESSERT-DISH, plain white porcelain About 1770

In the form of an oval basket with low openwork sides imitating looped wickerwork and overlaid at either end with vine leaves in relief the stem forming a handle The base is strengthened underneath by a serpentine ridge forming a support H $2\frac{1}{2}$ in L $10\frac{3}{4}$ in, W $7\frac{1}{2}$ in

Of the same model as two Worcester dishes (No 503) and another of Staffordshire salt glazed stoneware (No 919) in the Collection

750. DISH, painted in colours and gilt Mark, a cross in overglaze blue enamel About 1775

Oval with high lobed rim and wavy edge The rim is decorated with two gilt horizontal bands connected by two intertwined ribbons coloured blue and purple in imitation of silk in the interspaces of which are gilt rosettes From the inner gilt line depend festoons of flowers in natural colours a bouquet and detached sprays similarly painted are scattered over the middle of the dish The base is strengthened with a support similar to that of No 749 H $2\frac{1}{2}$ in L $11\frac{3}{4}$ in W $9\frac{1}{4}$ in

Chiffers, fig 466 A dish of similar style is reproduced in Owen pl vii

751. SET OF SEVEN TRAYS, for dessert, painted in colours The set is accompanied by a polished wood circular stand About 1770

The set consists of six segmental trays of wavy outline on the outer circumference, fitting together round a central hexagonal one All the trays have high sides sloping outwards from a flat base and are painted inside and outside with slight formal borders of varying design in crimson The sides are decorated externally with scattered sprays of flowers and detached leaves in natural colours inside on the bottom of each is a single sprig Segmental trays H $1\frac{1}{2}$ in, W about $4\frac{1}{2}$ in, hexagonal tray H $1\frac{1}{2}$ in, W $4\frac{1}{2}$ in stand H $1\frac{1}{2}$ in, diam $12\frac{1}{2}$ in

Compare with the set in Plymouth porcelain (No 715)

- 752 PAIR OF VASES, plain white, moulded in relief About 1770

Each is of four lobed bulbous form oval in section with a wide mouth On either side is a sheaf of conventional leaves at either end a shell and round the mouth and base are borders of acanthus foliage, all moulded in relief Each, H $2\frac{1}{2}$ in, L $3\frac{1}{2}$ in

Formerly in the Pridoux Collection see p viii

- 753 PLATE, painted in colours and gilt, Mark, a cross and 1 (No 57), said to be the mark of the enameller, Henry Bone, in overglaze blue enamel About 1775 (PLATE 81)

In the middle are exotic birds among bushes, the rim is painted with insects and sprays of flowers in natural colours, and has a gilt wavy edge. The base is strengthened underneath by a ring in relief surrounding the mark. Diam $8\frac{1}{2}$ in.

This plate is similar to the Bow plate (No 70) and was evidently made to match the set to which it belonged.

A similar piece is reproduced in Owen fig 68

- 754 TWO PLATES, painted in colours and gilt. Mark on each, a cross in overglaze blue enamel (No 58) About 1775 (PLATE 85)

The pattern is the same as that of the dish No 750. The rim of both plates has a gilt lobed edge and both are strengthened beneath the base by a ring in relief surrounding the mark. Each diam 8 in.

Compare note on No 750

755. TWO PLATES, painted in colours and gilt. Mark, 6, in gold. About 1780 (PLATE 81)

Both are saucer shaped and have a ring in relief beneath the base within the foot ring. They are decorated with scattered sprays of flowers in natural colours within a band of formal zigzag pattern in crimson twined about with a wavy stem of green foliage. Each diam $7\frac{1}{2}$ in.

- 756 CHOCOLATE-POT, painted in colours and gilt. About 1770

Inverted pear-shaped body merging by a curve into the wide neck. Projecting lip moulded with foliations coloured green and purple. Loop handle in the form of a bent twig. The decoration consists of small bouquets and sprigs of flowers in natural colours scattered over the surface. H $6\frac{1}{2}$ in. diam $4\frac{1}{2}$ in.

- [757. MUG, Plymouth porcelain, see p 129]

- 758 MUG, painted in colours. Mark, a cross in overglaze greyish blue enamel. About 1770

Inverted bell-shaped with ribbed loop handle. A small bouquet and detached sprigs of flowers and foliage in natural colours are scattered over the surface. Below the rim is a wreath of laurel in green. H $6\frac{1}{2}$ in. diam $4\frac{1}{2}$ in.

- 759 MUG, printed in underglaze blue. Mark, a cross in overglaze blue enamel. About 1775

Cylindrical with ribbed loop handle. The same group of peony, prunus and other flowers in the Chinese style is printed on either side. Round the top and base are borders in Chinese style of floral and diaper ornament and cell pattern respectively. H $3\frac{1}{2}$ in. diam $2\frac{1}{2}$ in.

760. TEA POT WITH COVER AND STAND, painted in colours and gilt. About 1775 (PLATE 81)

The tea pot has an inverted pear shaped body, curved spout with gilt foliage in relief on the top and wavy ribbed loop handle, also decorated with gilt foliage. The domed cover has a knob in the form of an applied flower and leaf painted in colours. The hexagonal stand has a scalloped slanting rim. All three pieces are decorated with bouquets and scattered sprays of flowers in natural colours. Tea pot H $6\frac{1}{2}$ in. diam 5 in. stand diam 6 in.

761. LEMON AND COVER, painted in colours and gilt. Mark, a cross in dull overglaze blue enamel and 6 in yellow (No 59) About 1775 (PLATE 81)

Pear-shaped body with curved spout gadrooned at its lower extremity and scrolled loop handle decorated with gilt husk pattern in relief. Slightly convex cover with knob in the form of a gilt bud. The upper part of the body is moulded with a band of wickerwork.

pattern, from which hang festoons of roses painted in natural colours, a similar band of wickerwork forms the border of the cover, enclosing a wreath of roses in colours. Sprigs of similar roses are strewn over the remainder of the surface. The spout is garlanded at its springing with a wreath of laurel leaves in relief painted green. H 5½ in, diam 4½ in.

Chaffers, fig 466

762. TEA-POT AND COVER, painted in colours. Mark, 14 in crimson (No 60.) About 1780.

Globular body, curved foliated spout, loop handle in the form of a bent twig, slightly domed cover with cone shaped knob. On either side of the body is a loose bunch of flowers in natural colours, detached sprays are painted on the cover. H 4½ in, diam 3½ in.

716. TEA-POT AND COVER, painted in colours and gilt. Mark, the sign for tin, in gold (No 54) About 1770 (PLATE 84)

Globular body with short cylindrical neck, curved spout of decagonal section and ribbed loop handle, domed cover surmounted by a knob in the form of a conventional pine apple. The ground of the body and cover is painted in blue enamel veined in darker blue in imitation of marble. On this ground are reserved a band of gilt cresting round the cover, the shoulder and the base, and, on either side of the body and cover, a large white panel bordered with rich gilt rococo scrollwork and painted with a festoon of flowers and fruit in natural colours. The spout is decorated with a spray of similar flowers and the handle with gilt scrolls. H 9½ in, diam 6½ in.

The question of the origin of this tea pot and of the coffee pot (No 722) with the same decoration is fully discussed by Owen (p 79) and Church (p 79). It is the opinion of these authors that, although marked with the Plymouth mark, they were not made until after the transference of Cookworthy's factory from Plymouth to Bristol, the basin No 723 bearing the usual Plymouth and Bristol marks combined, is cited in support of this view, and it may be noted that the cover of this tea pot has a knob similar to that of the Bristol vase (No 740). On the other hand, the flower-painting on this and similar pieces (Nos 720, 722) closely resembles that of a *garmenture* of vases (No 706) which is generally ascribed without question to Plymouth, compare, however, note on No 720.

Formerly in the Prudeaux Collection
Church, fig 47, Solon, fig 57

720. TEA-POT AND COVER, painted in colours and gilt. Mark, the sign for tin, in gold. About 1770

Globular body with short cylindrical neck, curved spout and ribbed loop handle, slightly domed cover with cone shaped knob. The ground of the body and cover is covered with mottled maroon coloured enamel, on this is reserved, on either side of both body and cover, a shaped panel bordered with richly gilt rococo scrollwork and painted with a festoon of flowers in natural colours. A small spray is painted underneath the spout. H 5½ in, diam 4½ in.

A similar tea pot formerly in the Trapnell Collection (compare Oxford, *Catalogue*, p 52 No 417) came from the Britain Collection, in which it was preserved "as a relic of Champion's manufacture from the Castle Green works." It is probable, however, that this and the other pieces of like character were made either at Plymouth or at Bristol during Cookworthy's management, see note on No 716.

Formerly in the Prudeaux Collection

722. COFFEE POT AND COVER, painted in colours and gilt. About 1770

Elongated pear shaped body, with long curved spout and ribbed loop handle decorated with a gilt leaf in relief at the upper end, domed cover with knob in the form of an applied flower with two leaves, gilt. The ground of the body and cover is painted in blue enamel veined in darker blue in imitation of marble. On this ground are reserved a band of gilt cresting round the cover, the mouth and the base, and five large shaped panels, placed two, one above the other on either side of the body, and one beneath the loop of the handle. The panels are painted with bouquets or festoons of flowers in natural colours and bordered with richly gilt rococo scrollwork. The spout is decorated with a bouquet in colours and the handle with gilt scrolls. H 11½ in, diam. 5½ in.

Of the same pattern as No 716 compare note thereon as to its place of manufacture formerly in the Prideaux Collection

Marrat fig 227 Jaennicke *Grundriss der Keramik* fig 369b p 811 Garnier *Histoire de la Céramique* fig 159 Chaffers fig 455 *Journals* n illustration facing p 434

763 COFFEE POT AND COVER, printed in colours About 1775

Elongated pear shaped body with long curved spout of decagonal section and scrolled loop handle with an acanthus leaf in relief at the upper end domed cover with cone shaped knob Both body and cover are slightly lobed and are printed with a border composed of a wavy green ribbon intertwined with feathery scrolls in crimson and with bouquets and scattered sprays of flowers in natural colours H $9\frac{1}{2}$ in diam $4\frac{1}{8}$ in

711 JUG, printed in colours Mark, the sign for tin, in gold, nearly obliterated, and "1" (?) impressed About 1770 (PLATE 81)

Pear shaped body with loop handle (restored in plaster) and projecting lip beneath which is a bearded mask in relief from the same mould as the head of the figure of Winter in the set of the Seasons (No 730) described above The mask is coloured after nature Round the top of the jug below a narrow red border is a wavy green ribbon tied in two bows and intertwined with scrolls and tendrils in crimson Bunches and detached sprays of flowers amongst which are plum branches bearing fruit printed in natural colours are scattered over the remaining surface H 10 in diam $7\frac{1}{2}$ in

The indistinct impressed mark appears to be the init al T which is usually regarded as the mark of the modeller Tebo as in the case of Nos 41 and 43 it doubtless refers only to the model of the mask below the spout Compare note on No 730 also Owen p 42 *Burlington Magazine* xlv p 108 The border is similar to that of No 763

764 CABARET OR TEA SET for 1 single person, painted in colours and gilt Mark on each piece a cross in overglaze blue enamel, also on the sucrier, crossed swords in imitation of the mark of Meissen porcelain in underglaze blue, the cross being painted partly over it (No 61) About 1780

The set consists of a tray tea pot and cover sucrier and cover cream jug and cup and saucer each decorated with a row of gilt-edged oval compartments set midway between two horizontal bands of husk pattern in green the compartments the gilt edges of which are delicately tooled contain single rose sprays pointing alternately upwards and downwards painted in natural colours The tray is oval with wavy shaped rim and a serpentine longitudinal rib projecting beneath the base to strengthen it The tea pot is pear shaped with short curved spout projecting from the shoulder and large loop handle both moulded in the shape of a twig and small flat topped cover surmounted by a coloured rose spray in relief The sucrier is of bulbous form with slightly domed cover on which also is a rose spray in relief The cream jug is pear-shaped with projecting lip and loop handle The cup is inverted bell shaped with loop handle Tray H $1\frac{1}{8}$ in L $11\frac{1}{4}$ in W $7\frac{3}{4}$ in tea pot and cover H $5\frac{1}{2}$ in diam $3\frac{1}{2}$ in sucrier H $3\frac{1}{4}$ in diam $3\frac{1}{2}$ in cream jug H $3\frac{1}{2}$ in, diam $7\frac{1}{8}$ in cup H $2\frac{1}{2}$ in diam $\frac{1}{2}$ in saucer diam $4\frac{1}{4}$ in

Tea pot Chaffers fig 466 The pattern is the same as that of No 775

765 CREAM JUG, moulded in relief and printed in black and green Mark, a cross and 6, in overglaze blue enamel (No 62) About 1780

The body is spirally fluted with wavy edge and projecting lip the flutes being moulded at their lower end with frond like foliage festoons of flowers in grey outline washed over with green enamel are painted round the outside Loop handle of scrolled form H $2\frac{1}{8}$ in L $4\frac{1}{2}$ in

766 PLATE, printed in red and gilt Mark, a cross in overglaze blue enamel About 1780

The narrow scalloped rim has a gilt edge and a border composed of a wide red band twined about with a gilt ribbon Diam $6\frac{1}{2}$ in

767. SUCRIER AND COVER, painted in colours and gilt About 1780

Of the same form as the sucrier in the *cabaret* No 761 Round the edge of both pieces is a narrow border in black and green painted to imitate marble edged with gilt scrolls and foliage The remaining surface is decorated with scattered bouquets and sprays of flowers in natural colours H $3\frac{1}{2}$ in diam $3\frac{1}{4}$ in

768 SPOON TRAY, painted in colours and gilt Mark, 1, said to be the mark of the enameller, Henry Bone, in gold (No 68) About 1775

Of shaped oval form with wavy rim decorated with festoons of flowers and garlands of laurel in natural colours tied with pink ribbons with gilt leafy ornament at intervals A spray of flowers in colours occupies the middle L $6\frac{1}{4}$ in W $4\frac{1}{2}$ in

769. CHOCOLATE CUP WITH COVER AND SAUCER, painted in colours and gilt Mark on the saucer, a cross and 2, said to be the mark of the enameller, William Stephens, in overglaze blue enamel (No 63) About 1775

The cup has two scrolled loop handles the domed cover has a knob in the form of a green apple with foliage applied in relief Each piece is decorated with festoons of flowers in natural colours hung from a gilt horizontal line Cup and cover H $4\frac{1}{4}$ in W $5\frac{3}{4}$ in saucer diam $5\frac{1}{4}$ in

For the significance of the mark see Owen p 73, and Oxford Catalogue Trapnell Collect n, p xviii

770 PORTION OF A SERVICE, painted in colours and gilt, consisting of a bread and butter plate, sugar-basin and cover, two chocolate-cups, two tea cups and saucers, and two coffee cups Made for William Cowles Mark, on the chocolate cups and one tea cup, a cross in overglaze blue enamel and 1, said to be the mark of the enameller, Henry Bone, in gold, accompanied on the chocolate cups by the date 1776, also in gold (No 69) (PLATE 81)

The plate is saucer shaped with a circular ridge underneath within the foot ring to strengthen the base The sugar basin chocolate and coffee cups are of ogeeform the cups having scrolled loop handles The domed cover of the sugar basin is surmounted by a flower with foliage applied in relief within a painted laurel wreath The tea cups have no handles Each piece is decorated with a bouquet and scattered sprays of flowers in natural colours and with the monogram "WC" in duplicate, in gold within a green laurel wreath This monogram is placed in the centre of the plate and saucers on one side of the sugar basin, outside, and inside on the bottom of each of the cups Plate, diam $7\frac{1}{4}$ in, sugar basin and cover, H $5\frac{1}{4}$ in diam $4\frac{1}{4}$ in, chocolate cups, each H $3\frac{1}{2}$ in, diam $3\frac{1}{4}$ in tea cups H $1\frac{1}{8}$ in, diam $3\frac{1}{2}$ in, saucers diam 5 in, coffee cups, H $2\frac{1}{2}$ in diam $2\frac{1}{2}$ in

This service was made for William Cowles merchant of No 33, Castle Green, Bristol A tea cup and saucer are in the British Museum (No viii 22) another chocolate cup is shown in Owen fig 55

Formerly in the Frideaux Collection

771. TEA CUP AND SAUCER, painted in colours and gilt Mark, on both pieces, 3 in gold, accompanied on the saucer by crossed swords in imitation of the mark of Meissen porcelain, in underglaze blue (No 67) About 1775

The cup is decorated outside and the saucer inside with a band of arched gilt scrolls connected by S shaped gilt scrolls with the rim and turned about with wavy garlands of flowers painted in natural colours The cup has a shaped loop handle Cup, H $1\frac{1}{4}$ in diam 3 in, saucer, diam $5\frac{1}{4}$ in

772. TEA-CUP AND SAUCER, painted in colours in imitation of Chinese porcelain Mark, a cross and 16, in overglaze blue enamel (No 64) About 1780

The cup is painted outside and the saucer inside with a Chinese lady holding an umbrella standing with a child at her side in a garden to the left of her is a parrot perched on a stand Inside both pieces is a border of chrys pattern in red The cup has no handle Cup H $1\frac{1}{2}$ in, diam $3\frac{1}{2}$ in, saucer, diam 5 in

773. TWO TEA CUPS AND SAUCERS, painted in colours Mark, a cross and 7, in overglaze blue enamel (No 65) About 1780

The cups are inverted bell-shaped without handles and like the saucers have a wavy edge coloured brownish-crimson The cups are decorated outside and the saucers inside on the rim with festoons of flowers, in black outline filled in with green Cups H - in diam $2\frac{1}{2}$ in saucers diam $4\frac{1}{2}$ in

For reasons not stated this pattern has been called the Horace Walpole pattern

774. TEA CUP AND SAUCER, painted in colours and gilt Mark on both pieces, 3 in gold, also on the saucer, crossed swords in imitation of the mark on Meissen porcelain, in underglaze blue (No 66) About 1780

Bell shaped cup with shaped loop handle The cup is decorated outside and the saucer inside with festoons of foliage, in grey washed over with green hanging from the rim and passing over oblique lines of gold which spring at their lower end from a band of scallops also in grey and green In the middle of the saucer is a small gilt rosette. Cup, H $3\frac{1}{2}$ in, diam $2\frac{1}{2}$ in, saucer, diam $5\frac{1}{2}$ in

775. TWO COFFEE CUPS, painted in colours and gilt Mark, a cross in overglaze blue enamel and 3 in gold (No 70) About 1780

The cups are cylindrical, with scrolled loop handle moulded in relief with husk pattern gilt the saucers have a high slanting rim The cups are decorated outside and the saucers inside with a row of gilt-edged oval compartments set midway between two horizontal bands of husk pattern in green the compartments, the gilt edges of which are delicately tooled contain single rose sprigs, pointing alternately upwards and downwards, painted in natural colours. Cups, H $2\frac{1}{2}$ in diam $2\frac{1}{2}$ in saucers diam $5\frac{1}{2}$ in

Owen fig 34 The pattern is the same as that of No 773

776. TWO COFFEE CUPS AND SAUCERS, painted in colours and gilt Mark on all the pieces, a cross in overglaze blue enamel, accompanied on the saucers by 4 in the same colour (No 71) About 1780

Of the same form as No 773 The cups are decorated outside and the saucers inside with two wide bands of scale-pattern in crimson edged with gold and enclosed between two narrower bands of green husk pattern A gilt rosette occupies the centre of the saucers Cups H $2\frac{1}{2}$ in, diam $2\frac{1}{2}$ in, saucers, diam $5\frac{1}{2}$ in

777. COFFEE-CUP AND SAUCER, painted in colours and gilt Mark, a cross in overglaze blue enamel, and 1, said to be the mark of the enameller, Henry Bone, in gold (No 72) About 1780

Of the same form as No 773 The cup is painted outside and the saucer on the rim with twisted festoons of pearls between two horizontal bands of green husk pattern Cup H $2\frac{1}{2}$ in, diam $2\frac{1}{2}$ in, saucer diam $5\frac{1}{2}$ in

Owen fig 35

778. COFFEE-CUP AND SAUCER, painted in purple and gilt. Mark, a cross in overglaze blue enamel and 2, said to be the mark of the enameller, William Stephens, in gold. About 1780

Of the same form as No 775. The decoration, on the outside of the cup and on the rim of the saucer, consists of a band of gilt chain pattern, carefully tooled, between two gilt lines each twined about with a ribbon in purple. Cup, H $2\frac{1}{2}$ in, diam $2\frac{1}{4}$ in, saucer, diam $5\frac{1}{2}$ in.

See note on No 769

779. Two COFFEE CUPS AND SAUCERS, painted in colours and gilt. Mark on both saucers, 5 in gold, also on one of them, crossed swords in imitation of the mark on Meissen porcelain, in underglaze blue (No 73). About 1780.

The cups are bordered outside and the saucers inside with gilt rosettes connected by S-shaped scrolls in red, which are intertwined with narrow stems of foliage in grey and green. Small gilt sprigs are scattered over the remaining surface. Cups, H $2\frac{1}{2}$ in, diam $2\frac{1}{4}$ in, saucers, diam $5\frac{1}{2}$ in.

780. Two COFFEE CUPS, painted in colours and gilt. Inside on the bottom of each, accompanied by the date 1774 and a cross, the mark of the Bristol factory, are the initials "I H," in crimson, said to be those of Joseph Harford, iron merchant, of Bristol.

Each has a loop handle in the form of a bent twig and is painted with festoons of flowers in natural colours hanging from a border of narrow gilt scrolls. Each, H $2\frac{1}{2}$ in, diam, $2\frac{1}{4}$ in.

In the opinion of Owen (pp 94-189) the service to which these cups belong was more probably made for Joseph Hickey, a friend of the statesman, Edmund Burke, and London agent for the Bristol porcelain works. Joseph Harford, with whom the service is traditionally associated, was one of the partners with Champion in the ownership of the factory in the years 1768-9. Another cup from the service is reproduced by Owen (fig 43).

IX—CAUGHLEY

FROM the year 1772 onwards porcelain was made at a pottery previously in existence at Caughley, near Broseley, in Shropshire.

The introduction of the manufacture was due to Thomas Turner, who came from Worcester. The earlier productions were for the most part decorated by printing under the glaze in blue of peculiar brilliancy, a type unrepresented in the Collection, if the jug (No 122) is rightly assigned to Caughley; it would appear that printing in black over the glaze was also sometimes adopted. In 1799 the works were purchased by John Rose, of the neighbouring Coalport factory, and their activity steadily lessened, until about 1814 they were finally demolished. A characteristic style of decoration in underglaze blue and gold¹ belongs to the last few years of the 18th century, being clearly inspired by the Worcester porcelain of the Flight period of management.

Amongst the marks used at Caughley are the initials "S" and "C" printed in blue under the glaze. The "S" indicates "Salopian," the name by which the porcelain was generally known.

Nos 781-783

These pieces are variously decorated with painting, printing or gilding. The blue decoration in every case, whether painted or printed, is under the glaze.

- 781 JUG, printed in blue under the glaze, and decorated over it in enamel colours and gold. Mark, 'S' in blue, barred over with gold as though to conceal it. About 1790 (PLATE 86)

The form is borrowed from Worcester porcelain and is the same as that of the Worcester jug No 540. On the front are the initials "S B" in monogram in a circular medallion with a border of beads in gold and on either side are bouquets and scattered sprays of flowers in brown, yellow and gold with touches of dull green. Round the top and base are borders of gilt chain pattern on a dark blue band edged with a wavy wreath of gilt foliage. H $8\frac{1}{2}$ in diam 6 in

- 782 JUG, printed in blue and gilt. About 1790 (PLATE 87)

Of the same form as No 781. The body and neck are decorated with borders of conventional foliage in gold and flowers in blue. Round the shoulder and rim are floral borders in blue and gold. H $7\frac{1}{2}$ in diam $4\frac{1}{2}$ in

¹Nos 781, 782, 783

790. JUG, printed in blue with the royal arms of King George III as borne before 1802 and with figures of volunteers. The royal arms are also impressed from a seal on the base (Mark No 74). Inside the rim is the inscription "BRIMSTREE LOYAL LEGION" About 1795 (PLATE 87)

Of the same form as No 781. The arms, which are accompanied by a crowned helmet, floral emblems, the supporters and the mottoes "HONI SOIT QUI MAL Y PENSE" and "DIEU ET MON DROIT," are set in the midst of a trophy of flags and weapons, flanked on either side by the same print representing two volunteers standing at attention as sentries beside a flagstaff. Above this group which is repeated on either side of the neck, is placed on one side of the body another print representing a body of troops on parade. The inscription is placed on a garter forming a border inside the neck. H 8 in, diam 5 in.

Brimstree is the name of a hundred in Shropshire, in the immediate neighbourhood of Caughley. The jug was doubtless made for the use of a corps of volunteers in the time of the war with France during the last decade of the 18th century. It may be dated between 1794, when the volunteer movement began and the Peace of Amiens, 1802.

122. JUG, printed in black. About 1775

Pear shaped, with projecting lip and loop handle. On one side is a Chinese lady attended by two children, one of whom holds a parasol over her head, on the other side are two youths in European dress of the period, playing at battledore and shuttlecock with rococo scrollwork below. H $4\frac{1}{2}$ in, diam $3\frac{5}{8}$ in.

This piece is conjecturally attributed to Caughley. The paste shows by transmitted light the warm yellowish tone characteristic of Caughley porcelain.

783. PAIR OF MUGS, painted in blue and gilt. About 1790 (PLATE 87)

Cylindrical, with grooved loop handle. Decorated with two conventional floral designs set alternately with vertical bands of formal ornament between them. H $4\frac{3}{8}$ in, $4\frac{1}{2}$ in, diam $3\frac{1}{4}$ in, $3\frac{3}{8}$ in respectively.

X.—LIVERPOOL.

PORCELAIN was made at several of the potteries which flourished at Liverpool in the 18th century. Richard Chassers, who died in 1765, appears from an advertisement to have been making it as early as 1756. Amongst other potters who produced porcelain at a slightly later period were Samuel Gilbody, Philip Christian, Seth and John Pennington, and Zachariah Barnes. Porcelain was also made from about 1800 onwards at "Herculaneum," a pottery established near Liverpool in 1796, on the right bank of the Mersey.

The Schreiber Collection contains no specimens of Herculaneum porcelain, all the pieces belonging to the earlier period of manufacture at Liverpool. In the absence of marks or signatures of potters it is impossible to assign the specimens to their several makers, all are decorated with black transfer prints, executed at the printing works established in the city about 1756 by John Sadler and Guy Green.

Nos 784-789.

The prints on all these pieces are over the glaze in black; No. 789 has also slight painted decoration in the same colour.

784. Mug, printed in black with a bust portrait of "Major General Wolfe" (b 1727, d 1759) The print is signed "J Sadler Liverpool" About 1770 (PLATE 87)

Barrel-shaped, with scrolled loop handle The bust is flanked by rococo scrollwork supporting two trophies, of arms, funeral monuments and flags two of the flags are inscribed with the names of his engagements "Louisbourg" and "Quebec" H $3\frac{1}{2}$ in, diam 3 in

Made to commemorate Wolfe's victory and death at Quebec in 1759 The print appears to be based on a portrait by Thomas Gainsborough, reproduced in *The Century Magazine*, New Series, xxviii, p 322

785. Mug, printed in black with a half-length portrait of "The Illustrious Prince FERDINAND of BRUNSWICK" (b 1721, d 1792) The print is signed "Sadler Lip^t" (PLATE 87)

The portrait is flanked on one side by a battle scene, on the other by a shield with the arms of Prussia amid a trophy of arms and flags one of which is inscribed *Minden* The mug is mounted with a silver rim chased with rococo scrollwork. H $3\frac{1}{2}$ in, diam $3\frac{1}{2}$ in.

Made to commemorate the battle of Minden, 1759

612. COFFEE POT AND COVER, printed in black by John Sadler

The form is the same as that of the Worcester coffee pot No 611 except that the cover has a cone-shaped knob. On one side of the body is a print of a lady standing under a tree beside a man who sits playing a flute whilst two children dance in front of them. On the other side is Harlequin seated with a lady on a seat with needlework on a table beside it, before a tree from behind which Pierrot is seen approaching. The cover is decorated with a wreath of interlacing rococo scrollwork 11 $\frac{7}{8}$ in diam 3 $\frac{1}{2}$ in.

The first named print occurs also on a tile of delft ware (No 845) and a tea pot of cream coloured earthenware (No 1107) the second on a delft tile (No 840) and in combination with scrollwork of the same pattern as on the cover on a sugar basin of cream coloured earthenware (No 1113) in the Schreiber Collection all printed at Liverpool. Compare *Burlington Magazine*, Vol vi, article by John Hodgkin *Transfer Printing on Pottery*, pp 319 320

[786. TWO SALER BOATS, Worcester porcelain, see p 89]

[787 TWO JUGS, Worcester porcelain, see pp 95, 96]

[788 JUG, Worcester porcelain, see p 96]

789 TWO TEA CUPS AND SAUCERS, printed and painted in black. On one side of the cup and saucer is a group of figures beside a monumental fountain, from the painting by Antoine Watteau, now in the Wallace Collection, known as "La Cascade," which was engraved by G Scotin About 1760 (PLATE 87)

The cups which have no handle are printed on the reverse side with figures of a shepherdess and a seated mandoline player with sheep in a landscape. Inside both cups and saucers is a painted border of scallops and dots. Cups H 1 $\frac{3}{4}$ in, diam 3 in, 2 $\frac{1}{4}$ in respectively, saucers diam 4 $\frac{1}{2}$ in

[790 JUG, Caughley porcelain, see p 150]

XI—STAFFORDSHIRE PORCELAIN OF THE 19TH CENTURY

THE Collection contains only a few selected specimens of the porcelain of the numerous factories in Staffordshire which came into existence or first began to manufacture porcelain in the early years of the 19th century

§ 1. LONGPORT

No. 791

Porcelain was manufactured, with other wares, at Longport, near Burslem, by the firm established in 1793 by John Davenport and carried on by his descendants till 1882¹. In the earlier productions the style of the Derby porcelain of the time was imitated. The mark used was the name of the firm, sometimes accompanied by an anchor, printed or impressed

791 TEA CUP AND SAUCER, decorated with gilding and printed *en camaieu* in grey on a sage green ground. Mark, "Davenport, LONGPORT, printed in red (No 78) About 1825

The cup is printed outside and the saucer on the rim with sheep in a landscape reserved *en camaieu* on a green ground between gilt borders of bead and lotus-flower ornament. Inside the cup and in the middle of the saucer is a large gilt rosette. Cup H 3 in diam 2½ in saucer diam 5 in

Bought at Dresden on August 7th 1869 see *Journals* i p 29 I have to enumerate from Wolfsohn's green cup and saucer imitating Empire Sèvres, signed Davenport Longport 175

Solon fig 791

[792] JUG, porcelain, of uncertain origin, see p 164]

[793-796 GROUP, etc., Rockingham porcelain, see pp 156, 157]

[797-799 LAKSTAND, etc., Lowestoft porcelain, see pp 159, 160]

§ 2 STOKES-UPON-TRENT (SPODGE)

Nos. 800—802.

Porcelain was first made about 1800 at the pottery established by Josiah Spode at Stoke-upon-Trent, and carried on after his death in 1797 by his son of the same name. In 1833 the manufacture passed

¹ See Rhoad, p 92

into the hands of William Taylor Copeland, by whose family it is still conducted.

In the porcelain made during the Spode management excellence of material is combined with the florid decoration characteristic of the period. The mark employed was the name "Spode" usually accompanied by a pattern-number, variously executed; in the three pieces described below, all of which are decorated with painting and gilding over the glaze, the mark also is written over the glaze in various colours. The decoration of each is in rich enamel colours and gilding, in the case of Nos. 801 and 802 partly over a ground of dark underglaze blue

800. VASE AND COVER Mark, "SPODE" in brown (No 77) About 1825 (PLATE 88)

Ovoid body painted in natural colours on one side with a bouquet and on the other with an overturned basket of flowers and with two butterflies against a shaded brown ground. Domed perforated cover with a gilt knob in the form of a pod, two gilt loop handles rising from the shoulder, high foot supported on a square plinth with a border of gilt conventional ornament. H $7\frac{3}{4}$ in, W 4 in

801. VIOLET-BASKET Mark, "SPODE 1166" in red About 1820

Oval with scalloped edge, perforated convex cover, and loop handle on the cover and at either end of the basket. Painted with sprays of flowers in natural colours reserved on a ground of dark underglaze blue overlaid with gilt scale pattern. H $1\frac{1}{2}$ in, L $4\frac{1}{2}$ in, W $2\frac{3}{8}$ in

Bought at Exeter on September 15th, 1869, see *Journals*, i, p. 37, "The only thing the small shops at Exeter presented was a little Spode basket at Mrs Guertos."

802. BOX AND COVER Mark, "SPODE 1166" in red (No 80)

Circular, painted inside and out with sprays of flowers in natural colours, reserved except in the middle of the cover on a ground of dark underglaze blue overlaid with gilt scale pattern. The cover is slightly convex. H $1\frac{1}{4}$ in, diam $2\frac{3}{8}$ in

§ 3. STOKE UPON-TRENT (MINTON)

No. 803.

The factory carried on at the present time at Stoke by Minton's, Limited came into operation in 1796 under the direction of Thomas Minton, who had previously worked at Caughley and elsewhere as an engraver of copper-plates for printing on pottery. Porcelain is said to have been added to the productions of the factory in 1798, and appears to have been made continuously from that time forward.¹ The mark usually employed until 1861 consisted of double "S" in

¹ Compare Burton, *English Porcelain*, p. 173

imitation of the Sèvres mark, with "M" below, generally in blue enamel over the glaze. In addition to the pieces described below, No. 470 was also probably made at the Minton factory.

803. PAIR OF BEAKERS, painted in enamel colours and gilt. Mark, double "S" above "M," in overglaze blue (No. 79). (PLATE 88.)

The beakers are painted with sprays of flowers in natural colours, on one yellow globe-flower and purple peony, on the other, pink and yellow mallow and purple striped double anemone. A gilt band encircles the rim and base of both pieces. H $4\frac{1}{2}$ in., $4\frac{1}{2}$ in. respectively, diam 4 in.

§ 4. HANLEY

No. 803a.

Amongst the factories producing porcelain at Hanley was that of John Shorthose & Co., stated to have come to an end about 1823.¹ The mark used was the name of the firm, sometimes accompanied by crescents.

- 803a. TEA-CUP AND SAUCER, printed in underglaze blue. Mark on the saucer, "Shorthose & Co." and two crescents, printed in the same colour (No. 81). About 1800.

The cup is printed outside and the saucer inside with pheasants and other birds perched on a tree or flying. The cup has no handle. Cup, H $1\frac{1}{2}$ in., diam $2\frac{1}{2}$ in., saucer, diam $4\frac{1}{2}$ in.

§ 5. STAFFORDSHIRE (MANUFACTURE UNCERTAIN)

Nos. 354, 470.

In the absence of marks it is impossible to assign these pieces with certainty to any one of the Staffordshire factories in particular.

354. TWO PLATES, moulded in relief and painted in colours over the glaze. About 1810.

The rim has a scalloped edge and is moulded with trellis-pattern, with small yellow flowers applied at the points of intersection. The middle is painted with sprays of flowers in natural colours. Diam. $7\frac{1}{2}$ in.

470. MUG, printed in crimson from a stipple-engraved plate and gilt. About 1820.

Cylindrical, with foliated loop handle and moulded base. The print on the front of the mug depicts a shepherd addressing a girl who kneels to draw water from a stream. H $4\frac{1}{2}$ in., diam. $3\frac{1}{2}$ in.

This piece is probably an early production of the Minton factory at Stoke-upon-Trent, at which stipple-printed decoration was extensively used.

¹ Chaffers. *Marks and Monograms*, p. 701.

XII.—SWINTON (ROCKINGHAM WORKS).

IN 1820 experiments were made for the production of porcelain at the pottery of Brameld & Co., on the estate of the Marquis of Rockingham, at Swinton, near Rotherham, in Yorkshire, but it did not become part of the regular output of the establishment till 1826, in which year the factory received assistance from Earl Fitzwilliam and assumed the title of "Rockingham Works", porcelain continued to be made there till 1842, when the works were closed. The mark used, in several variations, consisted of the name of the works and the proprietors below a griffin, the crest of Earl Fitzwilliam, printed in various colours. The title "Royal" prefixed to the name indicates pieces made after 1830, when the factory received an order from William IV., and the words "Manufacturer to the King" those made during his reign (1830-1837). Another mark occasionally found is an applied oval medallion with the name "Brameld" in relief within a wreath of the national floral emblems.

Nos. 793-796.

These pieces are all decorated over the glaze in enamel colours and gold, in the case of No. 796 over a printed outline.

793. GROUP. Two greyhounds and a dead hare About 1830.

One of the hounds, which are coloured after nature, is sitting up, the other lying down, on an oval rocky base coloured green H $2\frac{1}{2}$ in, L $4\frac{1}{2}$ in, W $2\frac{1}{2}$ in

794. VASE AND COVER Mark, a griffin, and "*Rockingham Works Brameld*," printed in red; also an applied oval medallion moulded in relief with the name "BRAMELD" within a wreath of roses, thistles and shamrock (No. 87) 1826-1830

Of hexagonal section with bulbous body, spreading base, short neck, and wide rimmed domed cover surmounted by a gilt figure of a seated monkey Both vase and cover are painted with butterflies and bouquets and sprays of flowers in natural colours. H 12 in, diam $3\frac{1}{2}$ in

795. TOY TEA-POT, decorated with applied flowers modelled in relief Mark, a griffin, and "*Rockingham Works Brameld Manufacturer to the King*," printed in crimson (No. 86). 1830-1837.

Depressed pear-shaped body with short curved spout and loop handle in the form of green twigs from which spring the flowers in relief, coloured after nature, which are applied to the body, the domed cover is similarly decorated with flowers H $2\frac{1}{2}$ in, diam. $2\frac{1}{2}$ in

796. PLATE, printed in black outline and painted in colours with gilding, in imitation of Chinese porcelain of the *famille verte*. Mark, a griffin, and "Royal Rock" Works Brameld," printed in crimson (No. 88). 1830-1842 (PLATE 85.)

Octagonal The middle is circular and is painted with flowering plants, fungi, and grotesque birds. The rim is decorated, within a formal border in red, with flowers on a green ground on which are reserved four shaped panels, enclosing alternately a bird and a beetle among flowers. Diam $9\frac{1}{4}$ in.

XIII — LOWESTOFT

A PORCELAIN factory was established at Lowestoft, in Suffolk, in 1757, after an unsuccessful attempt in the neighbourhood in the previous year. In 1770, under the title of Robert Browne and Co., the firm had a warehouse in London. The factory, which was almost entirely occupied with the production of wares of a utilitarian character with decoration of modest pretensions, was closed about 1802. The name of one of the Lowestoft painters Robert Allen is inscribed on a Chinese porcelain tea pot in the Collection (No 817).

Numerous pieces bearing local inscriptions serve as aids to the identification of Lowestoft productions. Additional evidence was provided in 1902, when a quantity of moulds, wasters and fragments were brought to light on the premises formerly occupied by the manufacture. In the earlier stages the decoration consisted chiefly of painting in underglaze blue, inspired by Chinese originals and generally combined with scrollwork and floral ornament moulded in relief in which the influence of early Worcester porcelain is perceptible. Underglaze printing in blue was also employed. From about 1770 polychrome painting over the glaze was adopted, simple sprays of flowers and feathery scrolls of rococo character being the predominant motives. Inscriptions are also common. The rococo style continued in vogue at Lowestoft longer than in most factories, it was only towards the end of the 18th century that the classical revival took effect there. The "French sprig" pattern, originated in the Parisian factory of the duc d'Angoulême, is sometimes found on pieces of the latest period.

No recognised factory mark was used at Lowestoft, but small numerals of uncertain significance, always in underglaze blue, are of frequent occurrence under the base of the pieces.

Nos 797-799

The following pieces are decorated with painting either in blue under the glaze or in various colours over it. Gilding occurs on No 799 only. The marks in blue are under the glaze.

797. INKSTAND, painted in blue, inscribed "A Trifle from LOWESTOFT" About 1770 (PLATE 89).

Body nearly cylindrical, with slightly concave sides, short narrow neck, and four holes for pens round the shoulder. The inscription is enclosed within a panel of rococo scrollwork, on the reverse side of the body are sprays of conventional flowers and two insects. Round the shoulder and inside the mouth are formal borders in Chinese style. H $2\frac{1}{2}$ in, diam $3\frac{1}{8}$ in.

596. TEA POT AND COVER, painted in blue on a powdered blue ground in imitation of Chinese porcelain. About 1765 (PLATE 89)

Globular body, with short wide neck, curved spout and loop handle, slightly convex cover with cone-shaped knob restored in plaster. The whole surface is covered with powdered blue, with exception of a large shaped panel on either side of the body and two smaller ones on the cover, reserved in white, which are painted with Chinese flowering plants and insects. H $5\frac{1}{2}$ in, diam $4\frac{3}{8}$ in.

This piece is similar in character to the dish in the British Museum painted with a view of Lowestoft Church, compare Hobson *Catalogue*, pl 37.

497. TWO SALVE BOATS, moulded in relief and painted in black, inside on the bottom of each are the name "Miss de Vaux" and date 1774.

Long spout, shaped rim loop handle, the sides moulded with shaped panels. Under the lip and in one panel are sprays of flowers, the other panel encloses a Chinese landscape. Inside the rim are sprays of flowers and compartments of trellis pattern. H $1\frac{1}{2}$ in, $1\frac{3}{4}$ in. respectively, L $4\frac{1}{8}$ in, W $1\frac{3}{4}$ in, $1\frac{1}{8}$ in respectively.

531. PAIR OF LEAVES, moulded in relief and painted in greyish-blue. About 1765

In the form of a leaf on which are moulded a smaller leaf a spray of flowers and an insect. The outlines of both leaves and the veins of the smaller are picked out in blue. W $5\frac{1}{8}$ in, $4\frac{1}{8}$ in respectively.

The attribution of these pieces to Lowestoft is uncertain.

129. TWO TEA CUPS AND SAUCERS, moulded in relief and painted in blue. Mark on the cups, 1 in blue. About 1760 (PLATE 89)

Both cups and saucers are moulded with sprays of conventional roses and carnations below a narrow band of scrolls which is enclosed by a formal border painted in blue. The cups have no handle. Cups, H. $1\frac{1}{2}$ in, diam 3 in. saucers, diam $4\frac{1}{8}$ in, $4\frac{1}{8}$ in respectively.

Made from moulds of the same pattern as one found in the old buildings of the Lowestoft factory in 1902 figured by Spelman pl 11. The printed border occurs on a fragment found on the same site figured in the same work pl 111.

130. TEA-CUP AND SAUCER, moulded in relief and painted in blue. The initials "IH" and date 1764 are introduced in the moulded decoration (PLATE 89)

Both pieces are moulded with three vertical or radial bands of trellis pattern dividing the surface, below a narrow border of painted ornament of the same pattern as that on No 129 into three compartments each of which encloses a circular medallion with beaded border surrounded by conventional floral ornament also in relief. In each medallion is a small Chinese landscape painted in blue on the bottom of the cup inside and in the middle of the saucer is a floral spray similarly executed. Cup H $1\frac{1}{2}$ in, diam 3 in., saucer diam $4\frac{1}{8}$ in.

The mould for a tea pot with similar relief decoration and the date 1761, a cast from which is in the British Museum was found in the old buildings in 1902, see *The Connoisseur* vol v, 1903 p 269. For the border compare Spelman, pl 111.

- 123 TOY TEA SERVICE, consisting of tea pot and cover, sugar basin and cover, milk jug, two tea cups and saucers, and two coffee cups and saucers, printed in colours. About 1780 (PLATE 89)

The tea pot has a globular body slightly curved spout loop handle and domed cover with round knob. The sugar-basin has a flange round the rim into which the convex cover fits. The jug is pear shaped with projecting lip and loop handle. The tea-cups have no handle. All the pieces are painted with bouquets and sprays of flowers in natural colours.

Tea pot, H $3\frac{3}{4}$ in, diam $2\frac{3}{4}$ in sugar basin H $2\frac{1}{4}$ in diam $2\frac{1}{2}$ in milk jug H $2\frac{1}{4}$ in diam $1\frac{1}{4}$ in, tea cups H $1\frac{1}{2}$ in, diam $1\frac{1}{4}$ in coffee-cups H $2\frac{1}{2}$ in diam $1\frac{1}{2}$ in saucers, diam $3\frac{1}{8}$ in

112. TEA POT, moulded in relief and painted in blue. On one end are the words "Hyson Tea," and on the other the initials "H T." Mark, 5 in blue (No. 75). About 1760 (PLATE 90)

Of oblong eight sided section with flat top and short cylindrical neck. The larger sides are painted each with a Chinese figure in a landscape in a panel surrounded by flowers beadwork and foliage in relief. Round the top and base are borders of scrolls and lozenge pattern respectively in blue. The inscription and initials on the ends are painted each on a slightly raised panel with a floral border in relief. Floral sprays and insects in blue are scattered over the remaining surfaces. H $4\frac{3}{4}$ in, l $3\frac{1}{2}$ in, W $2\frac{1}{2}$ in

- 108 MUG, printed in blue in the Chinese style. Mark, 14 in blue. About 1770 (PLATE 89)

Cylindrical with grooved loop handle. The decoration consists of a dragon partly outside and partly inside the mug chasing a flaming pearl amid conventional clouds. H $3\frac{1}{2}$ in, diam $4\frac{3}{8}$ in

Bought at Salisbury on September 11th 1869 see *Journals* i p 36 went on to Targetts in the High Street. There C S discovered a clumsy blue and white jug handle terminating in a heart Bow (38). This piece was formerly attributed to Bow. A similar mug is figured by Spelman, pl lxxvii Burton *English Porcelain* pl ii New pl xi

- 798 MUG, painted in colours, inscribed on the front in black "A Trifle from Lowestoft. About 1790 (PLATE 90)

Barrel-shaped with a band of reeding round the rim and base and scrolled loop handle. On either side is a spray of cornflowers in overglaze blue red and green in the style of the so called Angouleme sprigs, the inscription is surrounded by garlands of foliage painted in crimson. H $3\frac{3}{4}$ in, diam 3 in

A mug with the same inscription and similar decoration in the British Museum is dated 1793, figured in *The Connoisseur*, Vol vii, 1903 p 100

799. MUG, decorated with gilding. About 1790

Barrel shaped with a band of reeding round the rim and base and loop handle. On the front are the initials TH within a heart shaped panel, gilt stars are regularly scattered over the remaining surface. H 4 in, diam $3\frac{1}{4}$ in

XIV.—NANTGARW.

THE porcelain works at Nantgarw, between Cardiff and Merthyr Tydfil in the valley of the Taff, was founded in 1811 by William Billingsley (who was apprenticed at the Derby factory in 1774, and had subsequently been employed by Flight and Barr at Worcester) and his son-in-law Samuel Walker. The manufacture was suspended in 1814, when Billingsley and his staff removed to the Swansea works. It was resumed in 1817 and in 1819 Billingsley migrated to Coalport, the Nantgarw works being taken over by William Weston Young, who carried them on till they were finally closed in 1822.

The paste of Nantgarw porcelain is of very translucent, glassy character. The decoration was chiefly imitated from that of Sèvres porcelain of the 18th century. Much of the porcelain was issued from the factory without decoration and painted in London or elsewhere. The mark used was the name "NANT-GARW," with or without the initials "c w" (probably for "China Works"), impressed.

Nos. 804-807.

All these pieces are painted over the glaze in enamel colours and gold.

804. PEN-TRAY Mark, "NANT-GARW c w," impressed (No 82) (PLATE 91)

Boat-shaped, decorated inside with a border of pendent rose sprays alternating with stems bearing red berries intertwined with gilt scrolls, and outside with detached roses and buds. The flowers are painted in natural colours. L $9\frac{1}{2}$ in, W 3 in

805. PAIR OF GOBLETs Mark on both, "G" impressed (No 83) (PLATE 91)

Small-ovoid bowl high spreading foot. The surface of the bowl is divided by pendent laurel-sprays in gold, each flanked by two vertical wavy gilt lines, into four panels in each of which is a spray of flowers in natural colours. Round the rim is a border of gilt foliage on a wavy stem. The flowers are, on one goblet, pink roses, yellow and red tulips, with forget-me-nots, purple anemones, and blue and yellow convolvulus; on the other, pink roses, blue and yellow convolvulus, yellow anemones, and purple poppy. Each, H $5\frac{1}{2}$ in diam 3 in

806. PLATE Mark, "NANT-GARW C W," impressed (PLATE 91.)

In the middle is a bouquet of flowers in natural colours. On the rim are four panels reserved in white and surrounded by gilt scrolls flanked by floral sprays on a blue ground, in two of the panels are Chinese figures, in the others miniature Chinese pavilions among trees. Diam $9\frac{1}{2}$ in.

This piece was decorated elsewhere than at Nantgarw, probably in London by one of the enamellers employed by the dealer John Mortlock.

807. PLATE Mark, "NANT-GARW C.W" impressed (PLATE 91.)

The rim has a shaped edge and is moulded in relief with gilt scrollwork and wreaths of flowers forming panels which are painted with bouquets in natural colours against a shaded grey background. In the middle is a large group of currants, cherries, plums and an apple, with foliage, in natural colours. Diam $9\frac{1}{2}$ in.

From the style of painting it is probable that this plate was painted by Moses Webster, who decorated Nantgarw porcelain in London for Mortlock the ware being fired by Robins and Randall at Spa Fields, Clerkenwell compare Turner, p. 207 and pl. xxx and xxx.

XV.—SWANSEA

THE "Cambrian Pottery" at Swansea was established in 1764. Porcelain was not made there until 1814, when Lewis Weston Dillwyn was chief proprietor of the pottery. In that year Dillwyn visited the porcelain factory recently established at Nantgarw¹ and induced its managers Billingsley and Walker, to transfer their manufacture to his own works. Billingsley and Walker left Swansea again in 1817, at the same time Dillwyn disposed of his shares in the firm, which became Bevington & Co. The manufacture of porcelain ceased in 1823 or 1824.

The porcelain made at Swansea was of three distinct types of paste. The first, made from the receipt of Billingsley, resembled that of Nantgarw porcelain, the second, from the receipt of Dillwyn, showing the greenish hue of a duck's egg by transmitted light, was, like the first, not made after 1818, the third, made after that date, was of a dead white appearance. Both the pieces described below are of the second type. The marks used were the name "Swansea" written in red script or impressed in capitals, and on the later productions the name of the firm impressed, an impressed trident is sometimes found on porcelain from Dillwyn's receipt, made from about 1816 to 1818. On Billingsley's porcelain the Nantgarw stamp appears to have been used.

Nos 808-809

Both these pieces are painted in colours over the glaze and gilt

808 PLATE Mark, "SWANSEA" and a trident, impressed (No 84) (PLATE 91)

Painted in natural colours with three groups of pink roses and butterflies between them. The rim is lobed and has a border of beads in relief between two gilt lines. Diam 8½ in.

809 PLATE Mark, "Swansea," written in red (No 85) (PLATE 91)

In the middle is a painting in colours after nature of a bird the name of which *Strallon of Otahete* is written in red on the back of the plate. The rim is decorated with a narrow border of gilt scrolls. Diam 8½ in. Formerly in the collection of Lewis Jewell Dillwyn M.P.

¹ Compare p 161

XVI—COALPORT

JOHAN ROSE, an apprentice of Turner of Caughley, set up a pottery about 1780 at Jackfield in the same neighbourhood, shortly afterwards he removed it to Coalport, on the bank of the Severn nearly opposite to Caughley, and in 1799 he bought up the Caughley factory and for a few years manufactured porcelain at both factories concurrently, until, about 1814, the elder establishment was finally abandoned. The Nantgarw and Swansea works were successively absorbed by the Coalport firm, which is still in existence.

The marks used in the early part of the 19th century were the "C" and "S" of Caughley, and the name "Coalport" or the initials "CBD" (for Coalbrookdale, another name by which the factory was known) painted under or over the glaze. The majority of early Coalport porcelain is unmarked.

No 810.

- 810 PAIR OF DISHES, filled, one with walnuts, the other with green peas in their shells and pease blossom amongst them, modelled in porcelain and painted in colours after nature. About 1820.

The dishes are circular with a gilt openwork border and four small scrolled feet. H 3 in
2½ in diam 7½ in, 7½ in respectively.

XVII—ENGLISH PORCELAIN OF UNCERTAIN ORIGIN.

No 792

- 792 JUG, painted in colours over the glaze and gilt. The name and date "Richard Street 1792" are incised on the bottom (Mark No 76) (PLATE 90)

Inverted pear shaped body cylindrical neck with projecting lip scrolled and foliated loop handle. On either side of the body are landscapes each in an oval panel with a formal gilt border. That on one side depicts a distant view of a town with a river in the foreground the other appears to be adapted from a view in Dovedale near Ashbourne with two persons walking in the foreground. Below the lip is a gilt rose bud. H 4½ in diam 3½ in

The style of painting appears to be an imitation of that of Zachariah Boreman of Derby (compare No 471) and it is probable that it was made in one of the minor factories of the Midland counties.

XVIII.—CHINESE PORCELAIN DECORATED IN ENGLAND.

DURING the 18th century and later Chinese porcelain was not only decorated in China after English and Continental patterns, but it was imported in considerable quantities in the white into this country, where it was painted and gilt, sometimes in the English porcelain factories, but more often in the smaller establishments in London and elsewhere of enamellers who decorated white porcelain of various manufactures, English as well as foreign. The dates assigned to the pieces described below are those at which the decoration was executed; in all cases the porcelain appears to be nearly contemporary with the decoration. A Chinese tea-pot (No. 817), the lid of which only is decorated in England, is described under another heading (XX.).

§ 1. DECORATED AT BOW.

No. 816a.

816a. TEA-CUP, COFFEE-CUP, AND SAUCER, painted in colours and gilt. On each piece is a shield with the arms of Hayes, of London, accompanied by the crest. About 1760.

The shield, of rococo scrolled form, charged ermine three wolves heads erased sable langued gules, is placed on the front of the coffee-cup, on one side of the tea-cup, which has no handle, and in the middle of the saucer. The crest, a wolf ermine, surmounts the shield on the coffee-cup and saucer, on the tea cup it is separated from the shield and placed on the reverse side. Coffee cup, H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in., tea-cup, H. $1\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in., saucer, diam. $4\frac{1}{2}$ in.

Other pieces from the same set are in the British Museum, see Hobson, *Catalogue*, p. 21

§ 2. DECORATED AT CHELSEA.

Nos. 811, etc.

811. Mug, decorated in China with painting under the glaze in blue and over it in white slip, and at Chelsea with polychrome painting and gilding. The edge is mounted with a metal rim. About 1760.

Inverted bell-shaped body, high foot, loop handle finished at the lower end in the form of a small *pas* sceptre-head. The original decoration consisted of bamboos and prunus branches growing on rocks, in slight relief in white slip, between borders in blue of cell pattern round the rim and wavy ornament round the lower part of the body. Over the slip decoration has been added a group of five exotic birds amongst bushes, painted in brilliant colours. The foot and handle are gilt. H. $5\frac{1}{2}$ in., diam. $4\frac{1}{2}$ in. The enamelled decoration is by the same hand as that of the Chelsea plate, No. 811

[812, 813. TEA-POTS, decorated at Worcester, *see* below]

[814, 815. CUPS AND SAUCERS, decorated at Worcester, *see* below]

399a. SAUCER, painted in crimson and brown

Painted in monochrome in crimson with a landscape in which are three travellers resting beside a stream, with buildings beyond Fluted rim, with scalloped edge painted with a brown line Diam $4\frac{1}{2}$ in

Decorated by the same hand as a Chelsea bowl and cup (Nos 376, 399) in the Collection, and a cup and saucer in the Museum (No 3741 1853)

816. TEA CUP AND SAUCER, "egg shell" porcelain, decorated with painting in crimson and black and gilt About 1755

On one side of the cup, which has no handle is a river scene with buildings and a wherry in the middle of the saucer is also a landscape with two men walking near a large group of trees Both landscapes are painted in monochrome in crimson and are enclosed within a panel bordered with rococo scrollwork in black and gold. On the reverse side of the cup and inside on the bottom of it is a figure of a lady wearing a large hooped skirt also in crimson Cup H $1\frac{1}{2}$ in diam $2\frac{1}{8}$ in saucer diam $4\frac{1}{2}$ in

§ 3. DECORATED AT WORCESTER

Nos. 812-815

The decoration in each case is in enamel colours over the glaze; gilding is also added on all the pieces except No 815.

812. TEA-POT AND COVER About 1760

Globular body, straight spout, loop handle, slightly domed cover with gilt cone shaped knob, the stand hexagonal with wavy sloping rim All three pieces are printed with bouquets or sprays of flowers, butterflies, and caterpillars in natural colours Tea pot H $5\frac{1}{2}$ in diam $4\frac{3}{8}$ in, stand, diam $5\frac{1}{2}$ in

These pieces appear to be painted by the same hand as Nos 813 and 815 and the Worcester pieces Nos 39 591, and 787

813. TEA-POT AND COVER About 1760 (PLATE 92)

Of the same form as No 812 On either side of the body and on the cover are sprays of flowers and a butterfly in natural colours in a quatrefoil shaped panel edged with a purple line and reserved in white on a primrose yellow ground H $5\frac{1}{2}$ in, diam $4\frac{1}{2}$ in

Compare note on No 812

814. TWO TEA-CUPS AND SAUCERS, "egg-shell" porcelain. About 1760

The saucers and the outside of the cups are painted with different groups of exotic birds amongst bushes in brilliant colours, inside each cup is a spray of flowers The cups have no handles Cups H $1\frac{1}{2}$ in, diam $2\frac{1}{8}$ in saucers, diam $4\frac{3}{8}$ in, $4\frac{1}{2}$ in respectively

815. TEA CUP AND SAUCER. About 1760

Both pieces are painted with sprays of flowers and a butterfly, in natural colours The cup has no handle Cup, H $1\frac{1}{2}$ in, diam $3\frac{1}{2}$ in, saucer, diam $4\frac{1}{2}$ in

Compare note on No 812

XIX.—GERMAN (MEISSEN) PORCELAIN DECORATED IN ENGLAND.

Nos. 101, &c.

The three following pieces were made at the Royal Saxon Porcelain Manufactory at Meissen, near Dresden, about 1740. The polychrome enamelled decoration was added over the glaze in England during the following decade. The decoration in the style of the early Chinese *famille rose* on Nos. 101 and 116 shows some resemblance to that of the "New Canton" inkstands made at Bow in 1750.¹ Certain pieces of Staffordshire salt-glazed stoneware² are enamelled in very similar style, whilst others with figure decoration are analogous with No. 102. It is probable that all these pieces were decorated in London, by an enameller such as Giles of Kentish Town. Except on No 101, the decoration is enriched with gilding.

101. CHOCOLATE-POT AND COVER, painted in imitation of Chinese porcelain of the *famille rose*. (PLATE 92)

Pear shaped body, scrolled loop handle, projecting lip, slightly domed cover with shaped knob. Painted with sprays of flowers in a vase which stands beside a railing, repeated on either side of the body and in miniature on the cover. H 5 in, diam 3½ in.

A similar piece is figured in a Sale Catalogue, *Antiquitäten aus dem Besitz des Kunsthandlers Albert Salomon*, Berlin, 1913, pl 11, No 186.

102. COFFEE POT AND COVER (PLATE 92)

Pear-shaped body, scrolled loop handle, projecting lip, domed cover with shaped knob. The same figure subject in colours is repeated on either side of the body and in miniature on the cover. It depicts a shepherd seated near a stream beside a girl who is spinning wool from a distaff. Both are dressed in costume of the period. A dog lies at their feet, whilst a tree, a windmill, ruined buildings and groups of sheep are introduced as accessories. H 6½ in, diam 3½ in.

The shape is that of three Meissen coffee pots in the Museum, Nos. 1956-1855, 1957-1855, and C 52 1909.

116. TEA-POT AND COVER, painted in the style of Chinese porcelain of the *famille rose*.

Nearly ovoid body painted on either side with a phoenix, waterfowl, flowering plants on rocks and a butterfly, the cover is similarly painted and has a round knob. The rim of the pot is decorated with a floral border. Curved spout of octagonal section, loop handle projecting to a point. The cover is attached by a silver chain to the handle, and the spout has been restored in silver. H 3½ in, diam 3 in.

A sauce boat, a plate, a jug and a bottle and basin (Nos. 893, 922, 931 and 953) in the Schreiber Collection and a mug in the Museum (No 24-1885) are pieces of Staffordshire salt-glazed ware evidently painted by the same enameller.

¹ See p 4

² Especially those cited in the note to No 116.

XX.—CHINESE PORCELAIN.

Nos 817, etc

817. TEA-POT AND COVER, painted in colours and gilt On either side is the subject of the Crucifixion, copied from a European engraving The name "Allen Lowestoft" is inscribed in red enamel on the bottom About 1760

Of the same form as No 812 In the Crucifixion scene numerous figures appear grouped round the three crosses, in the foreground are Roman soldiers casting lots for the garments of our Lord The cover is painted with two floral sprays, the knob and flange being gilt H 5 in., diam $4\frac{1}{2}$ in

From the inscription it may be concluded this tea pot belonged to Robert Allen of the Lowestoft porcelain works who put his name upon it and probably painted the sprays on the cover which were certainly not executed in China It has been suggested that Allen also painted the Crucifixion groups reference being made in support of this to the east window of the parish church at Lowestoft which was painted by him in 1819 with the same subject This suggestion is however untenable The tea pot belongs to the numerous class of objects decorated in China by native enamellers with religious and other subjects copied from European prints

Allen was born in 1744 and died in 1835 He entered the Lowestoft factory as painter in 1757, and about 1780 became manager of it After it was closed he carried on an enamelling workshop in the town in which he decorated wares of various kinds Compare p 158 above, also Chaffers, *Marks and Monograms*, p 853 Spelman p 76, Church p 95, Bushell, *Chinese Art*, II, p 40

Burton, *English Porcelain* fig 71

45. PAIR OF VASES, painted in colours and gilt About 1740

Of hexagonal section, the upper part of the body swelling outwards and decorated with vine-stems with tendrils, leaves and grapes and, amongst them, two squirrels all applied in relief and coloured after nature The lower part is decorated with gilt centred conventional flowers and foliage reserved in white on a coral red ground Short flaring neck, spreading base Each, H $5\frac{3}{4}$ in., diam 2 in

These vases belong to the class of so called "soft paste" porcelain, characterised by a thin glaze with a surface resembling orange peel, known by Chinese collectors as *Fen Ting* Compare Bushell, *Oriental Ceramic Art*, p 320, *Chinese Art*, II, pp 25 31

- 725c. COFFEE CUP, painted in colours and gilt About 1760

The shape and decoration are the same as those of the Plymouth coffee-cups Nos 725a and b, for which this piece served as a pattern H $2\frac{1}{2}$ in diam $2\frac{3}{4}$ in

XXI.—FRENCH (SÈVRES) PORCELAIN.

The Schreiber Collection includes two examples of the French soft paste porcelain made at the Manufacture Royale de Porcelaine at Sèvres, a pair of groups in biscuit porcelain from models which were imitated in England at the Chelsea and Derby factories.

No 428.

428. PAIR OF GROUPS OF CHILDREN in biscuit porcelain, known respectively as "*La Lanterne Magique*" or "*La Curiosité*" and "*Le Touriquet*" or "*La Loterie*" Made in 1757 or shortly afterwards from models executed in that year by Etienne Falconet (b. 1716, d. 1791) in adaptation of two groups in an engraving by Charles Nicolas Cochin fils, entitled "*Foire de Campagne*," after a painting by François Boucher

The first group represents children with a peep show. A boy acting as showman stands on one side of the peep show, a girl holding a basket of bread leans forward to look into it, whilst a little boy peers over her shoulders from behind. H $6\frac{1}{2}$ in, W $6\frac{1}{2}$ in. In the second group two boys and a girl are gathered round a fortune-telling machine, watching the pointer, a dog crouches at the feet of one of the boys, who is working the machine, and a basket of fruit rests on the ground behind the girl. H $6\frac{1}{2}$ in, W $6\frac{1}{2}$ in. Models of this pair of groups, dated 1760, in the collection of the Manufacture Nationale at Sèvres, are figured by Troude, *Choix de Modèles*, pl. 24, compare also Bourgeois, *Biscuit de Sèvres*, i, p. 46, ii, p. 7. The full titles are "*La Lanterne Magique montrée à la Foire par le Savoyard*" and "*Le Touriquet présenté à la Foire par le Marchand de Plaisirs*." Groups made in imitation at Chelsea are referred to in the catalogue of "Part of the Remaining Stock of the Chelsea Porcelaine Manufactory, sold by Messrs. Christie and Ansell on February 18th, 1778, as "One group of a galantee-show, and one ditto playing at hazard, in biscuit, see Nightingale, p. 50. The same groups appear under Nos 93 and 94 in the price-list of the Derby factory as "Group of three Figures playing at Hazard" and "Group of three Figures at a Raree Show", see Haslem, p. 172. An impression of the engraving from which the subjects are taken accompanies the Collection, No. 1821.

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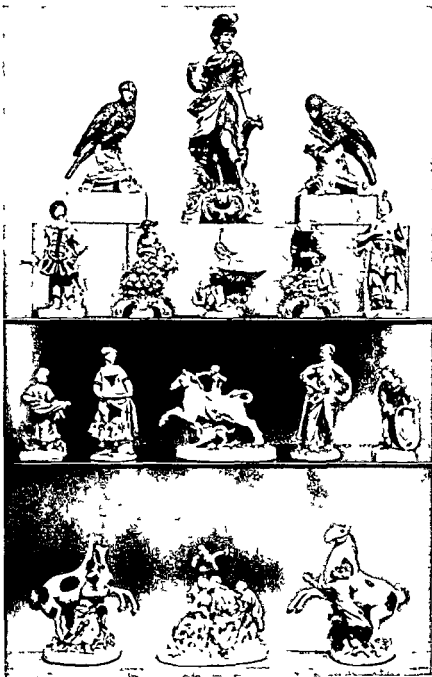
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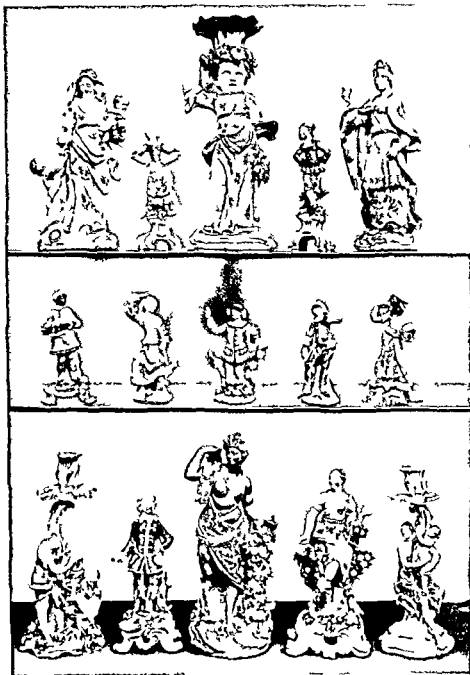
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4. BRITANNIA

BOW.



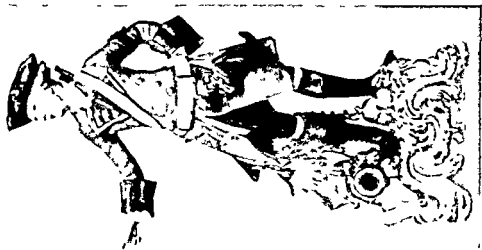
4 BRITANNIA

BOW

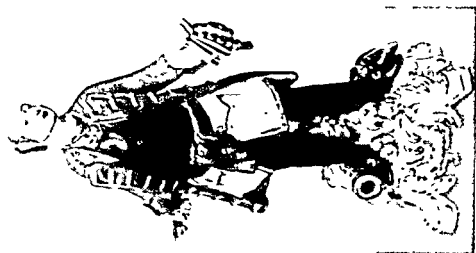


4. BRITANNIA

BOW.

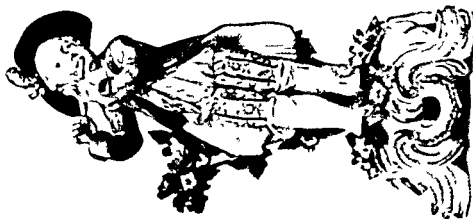


5. GENERAL WOLFF.



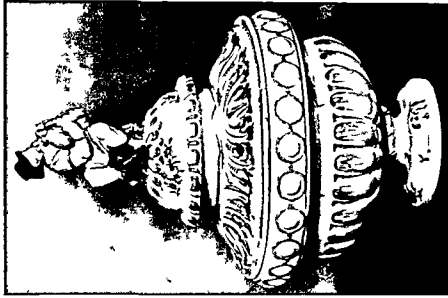
6. THE MARGRVS OF GRASM.

HOW.





20



41

BOW



26



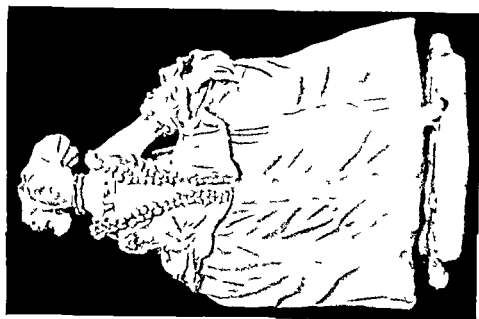
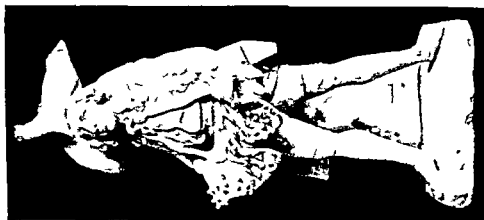
23. AUTUMN.

BOW.



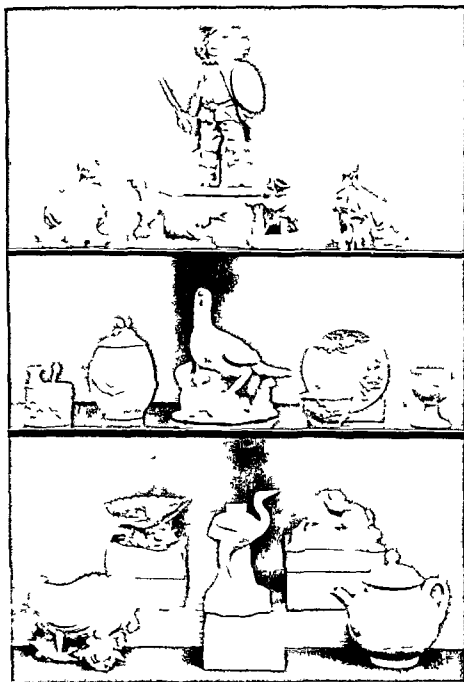
23. AUTUMN.

BOW



135 & a WOODWARD AND KITTA CUM IN *Letha*

BOW



143	701	136	146	143
158	152	149	162	164
154	155	151	147	159



143	701	136	146	143	
158	152	149	162	164	
154	155	151	147	159	



137 KING LEAR
BOW



142

141



113

BOW.



515

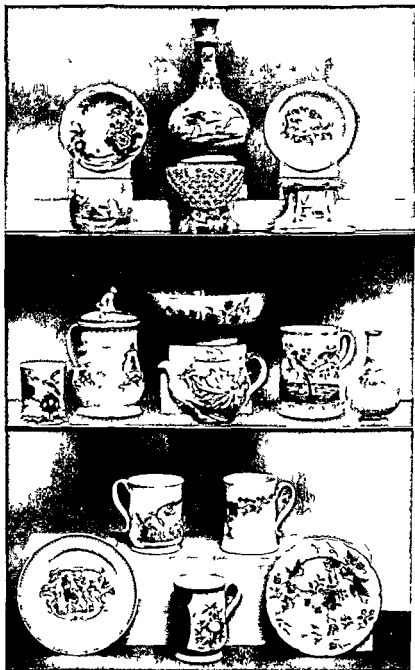


37

BOW



68



	84	57	85	
	93	51	46	
		86		
105	109	119	107	56
	564	106		
71		368	67	



166



133



301



134



161



157

CHELSEA



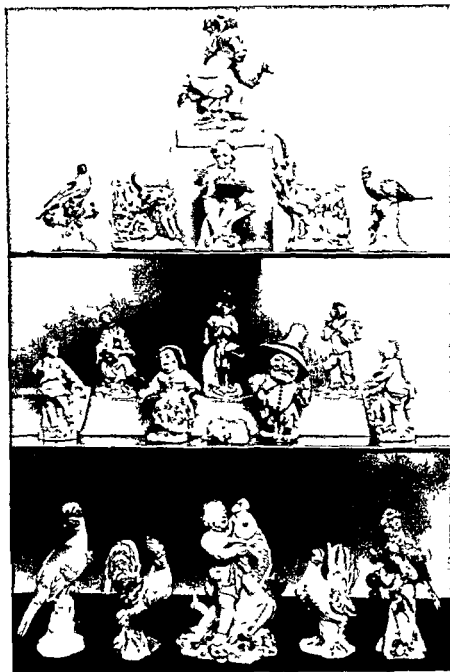
138

CHELSFA



139. HERCULES AND OMPHALE, after Lemoyne
BOW.





229	207	174	207	230
		183		
		172		
173	167	208	167	173
211	219	175	219	218



168

202

168

187

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190

CHILSEA



171. LEDA AND THE SWAN
CHEI SEA



182

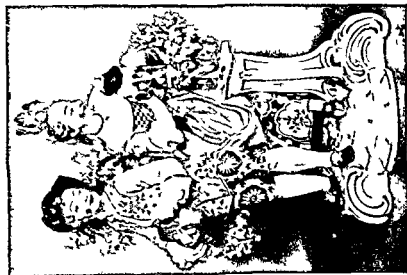
176

201

204

200

CHLSEA



177 DANCERS, after WATTEU 178. GROUP, after VINLOO

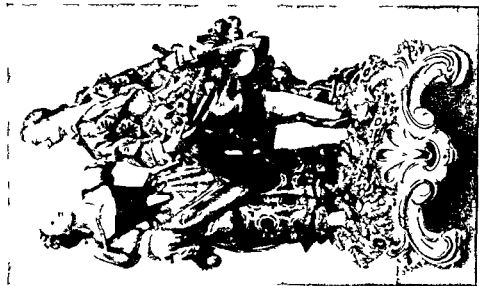
CHILLSEA





192. THE MUSIC LESSON. Modelled by Roubiliac after Boucher.

CHELSEA



193 THE SPRINGS Modelled by Roubillac

GUILSEA





202 LORD CHATHAM
CHELSEA



216

214

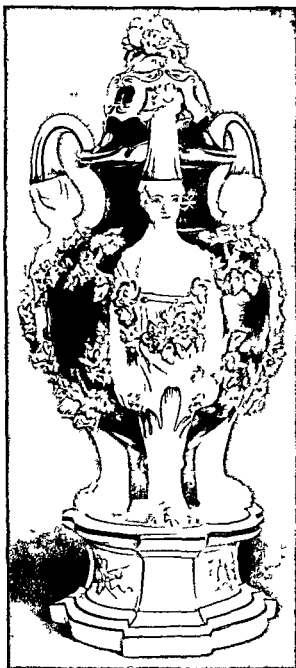
212

CHIRICAHUA



237

CH'I SH' A.



239

CHELSEA



194

240

194

255

241

255

CHLSEA



271

286

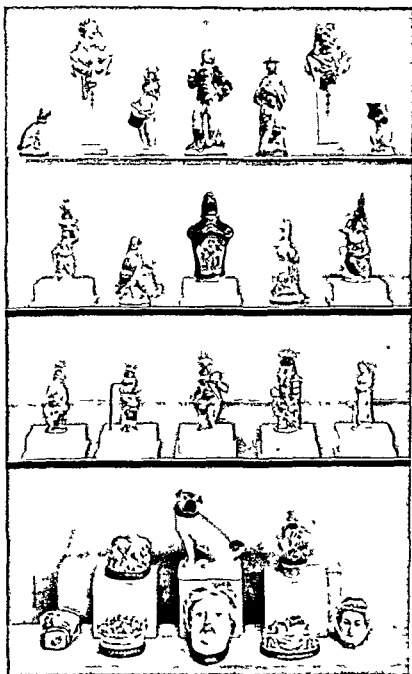
270

296

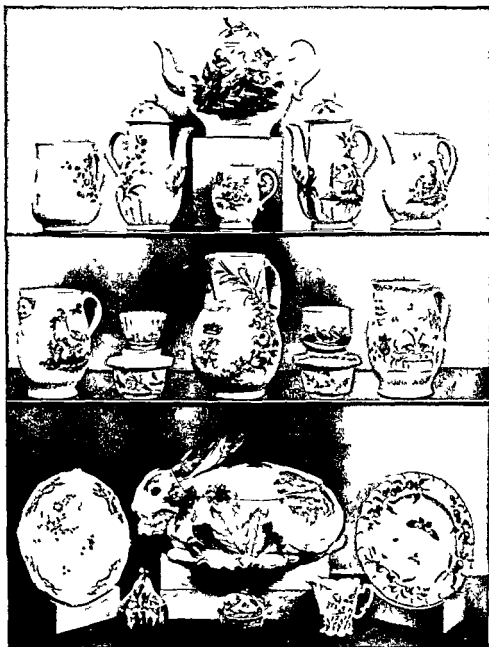
295

BONONILIR'S AND SCINT BOTTLES

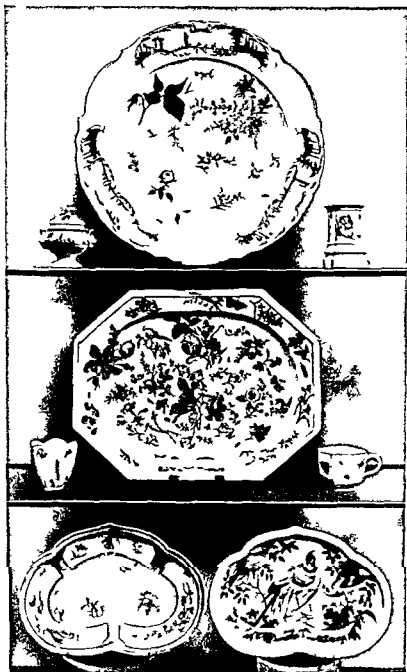
CHIFISEA



290	195	300	199	285	195	278
294	288	283	289	297		
299	293	292	291	298		
	274	209	303			
269	275	276	272	277		



369	120	363		
		371	121	366
367	399	99	374	98
	372		373	
351		328		81
	361	259	379	



243

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401

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340



336

CHELSEA



390	337	
	248	396
389	439	362
253	250	253



348 PLATE WITH VIEW OF CHELSFA CHURCH



347 PLATE FROM THE MECKLENBURG STRALLITZ SERVICE

CHELSEA



414

179

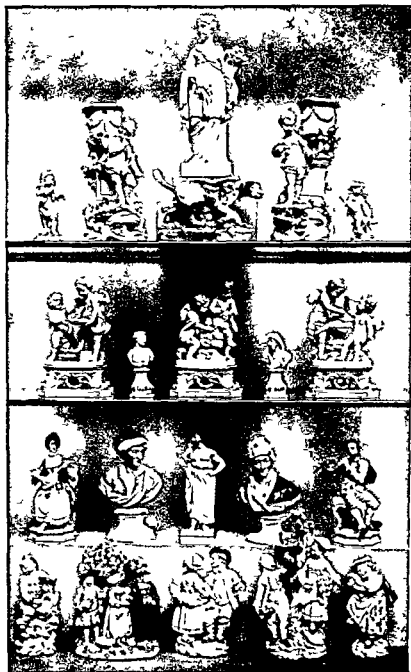
409

180

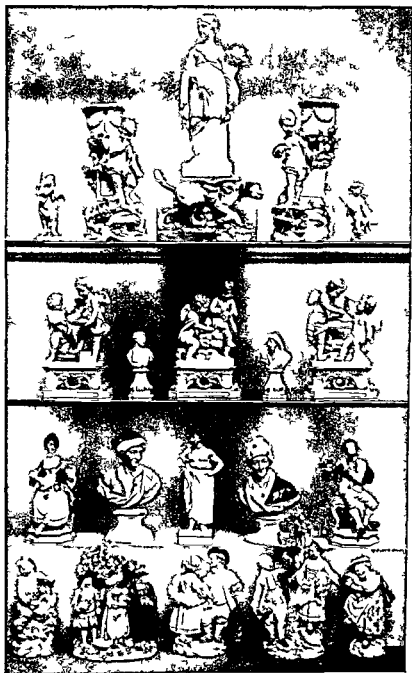
205

424

CHELSEA DERBY



		419		
426	410	433	410	429
427a	430	427	430	411
425	431	418	432	425
416	203	415	417	416



		419		
426	410	433	410	429
427a	430	427	430	411
425	431	418	432	425
416	203	415	417	416

CHELSEA DERBY



420 *Le Nord de Cratée*



420 *La Bergère des Alpes*

PAIR OF GROUPE, after Boucher

CHI LSLA DERBY



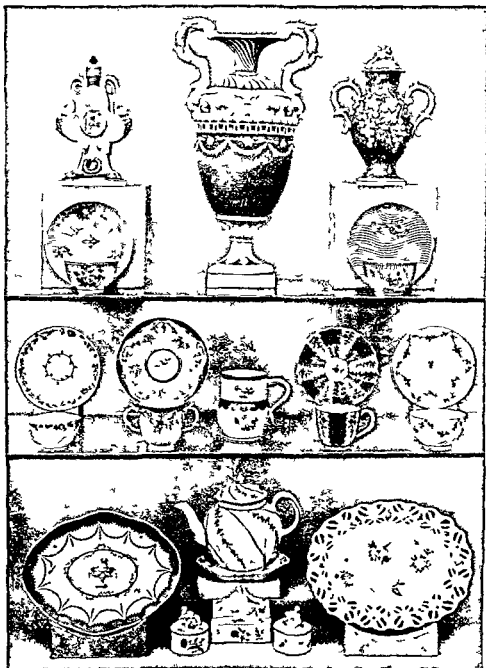
423. *Pensent-ils au Raisin*, after Boucher.

CHELSEA-DERBY.



413. MINERVA CROWNING CONSTANCY.

CHELSEA-DERBY.



258

452

437

242

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457

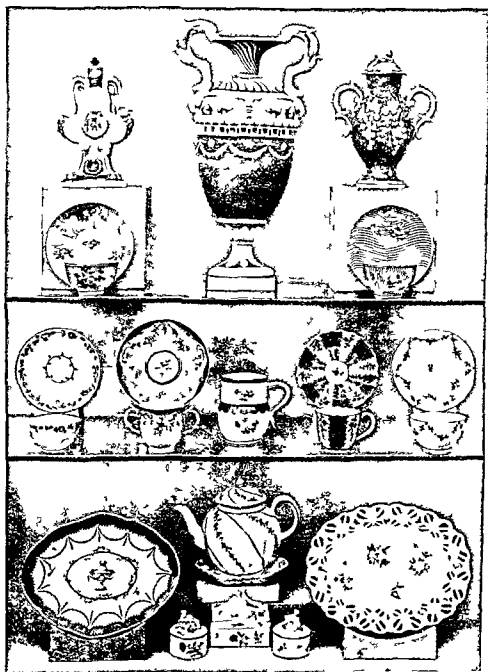
451

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448

CHELSEA-DERBY



258

452

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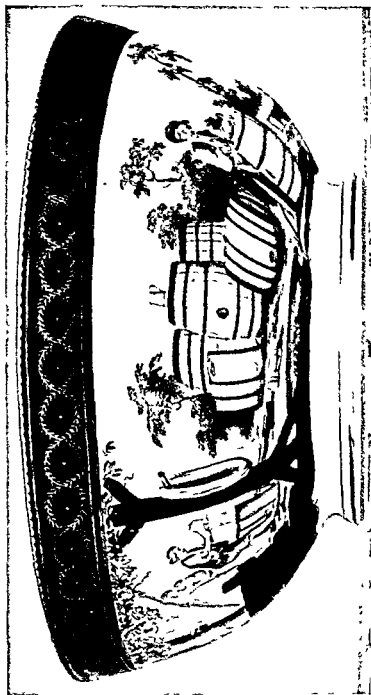
441

446

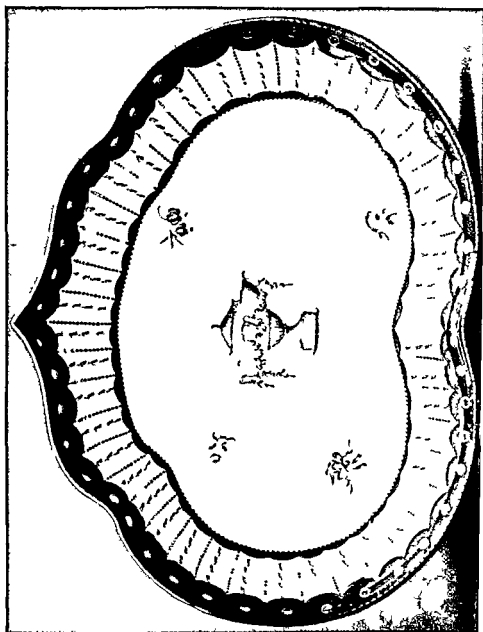
441

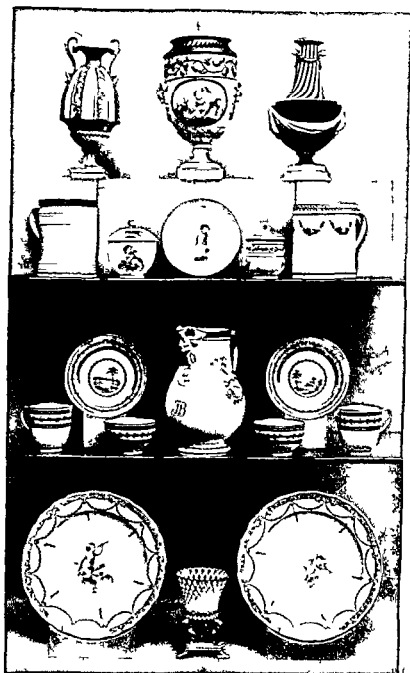
448

CHELSEA-DERBY



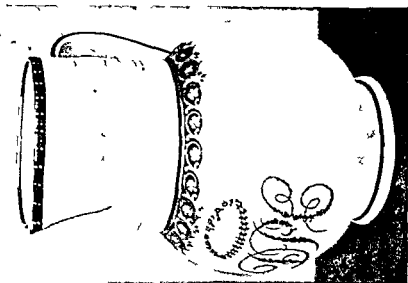
438. PUNCH-BOWL WITH ARMS OF THE COOPERS' COMPANY.
CHELSEA-DERBY.



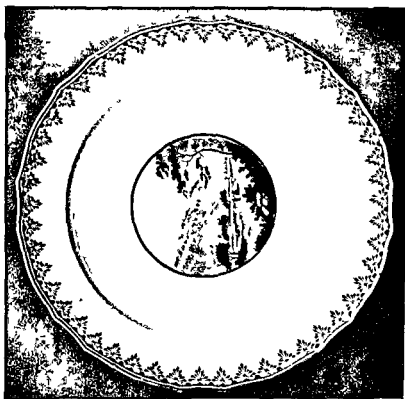


436	459	435
469	453	463
477	465	477
472	460	472

CHELSEA DERBY AND DERBY



466



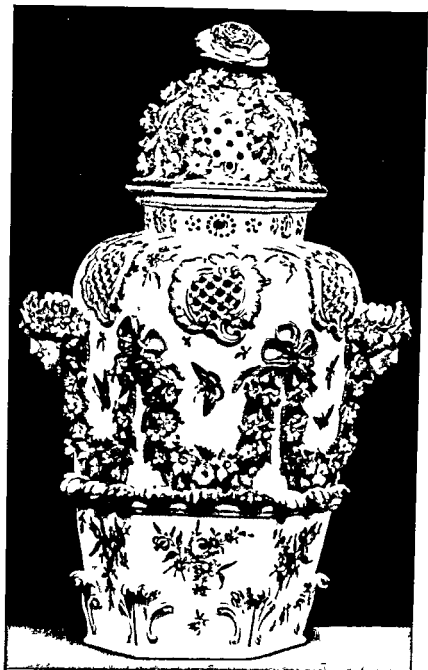
471

DERBY.



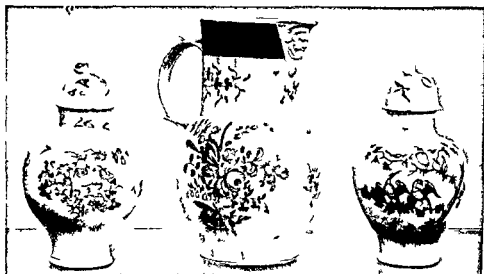
478

WORCESTER



43

WORCESTER



39

787

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479

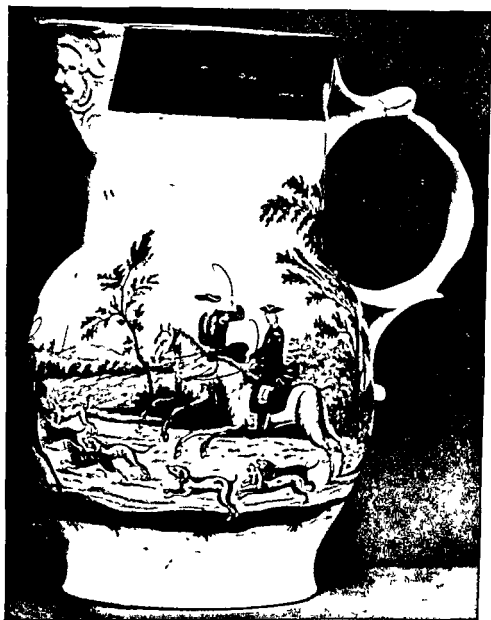
788

40

WORCESTER







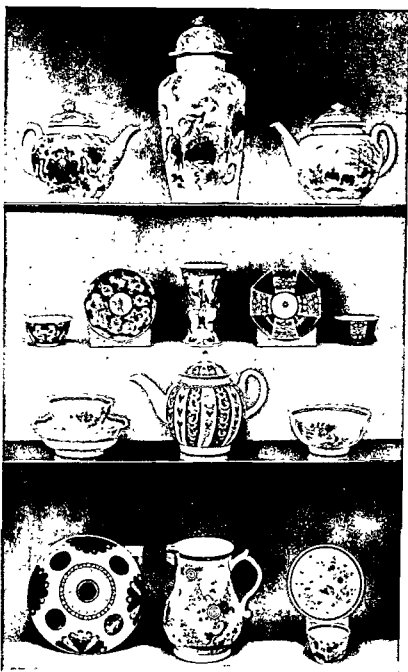
787a

WORCESTER



787a

WORCESTER



599

480

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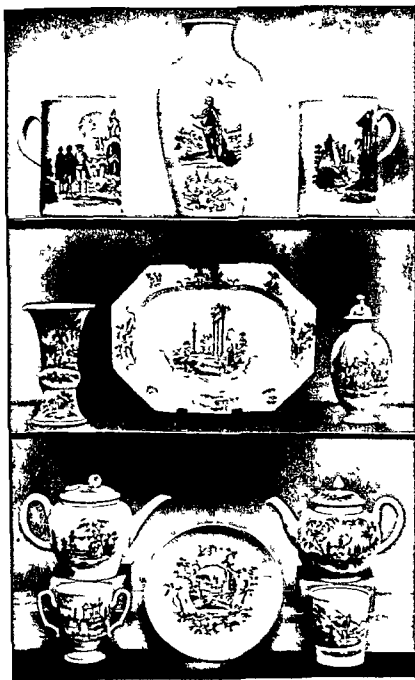
624

517

97

641

WORCESTER.



558

488

565

487

499a

620

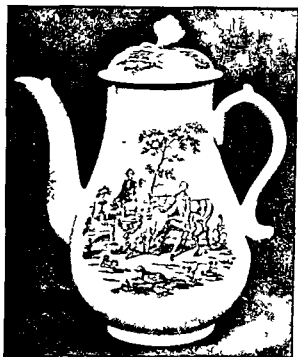
607

609

672

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568



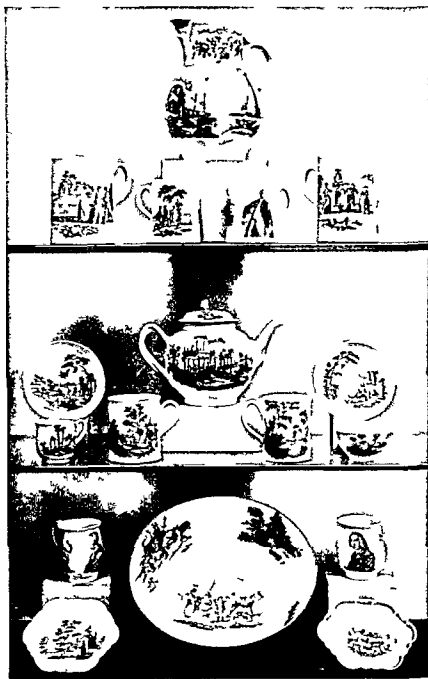
610



489

549

WORCESTER



		545		
561	566	554	563	
125	570	608	569	124
555				556
629		539		630

WORCESTER



552

541

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58

WORCESTER



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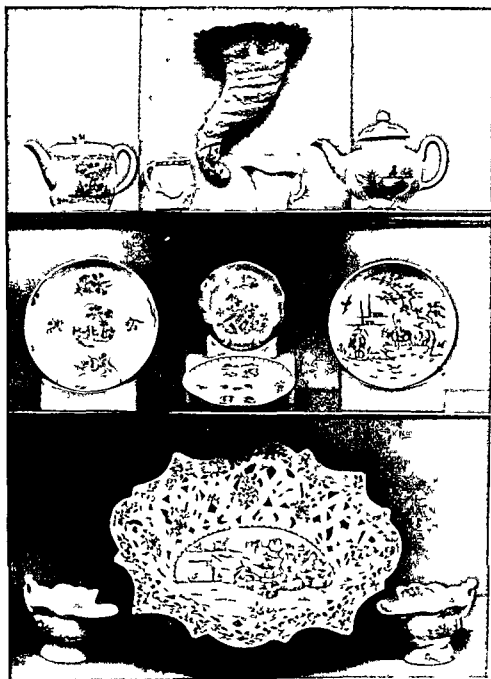


540



543

WORCESTER



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53 617

118

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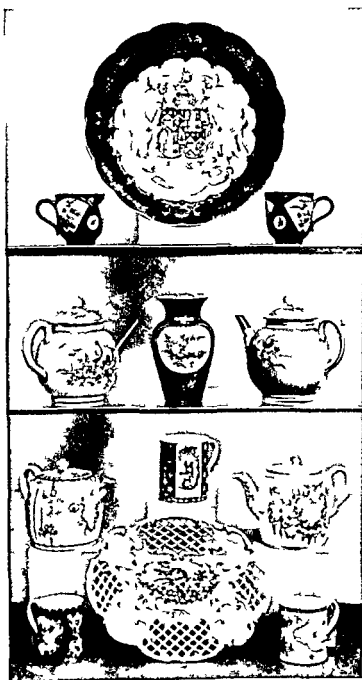
634

88

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89

WORCESTER



658

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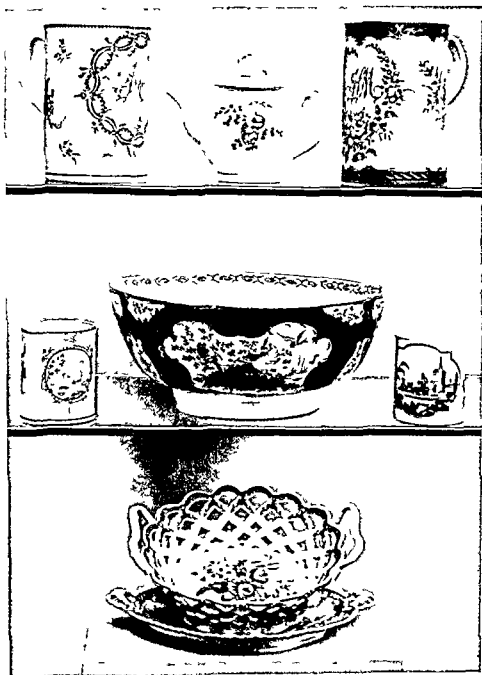
603

582a

504

585

WORCESTER



575

590

574

583

537

584

520

WORCESTER



573. Mug, dated "April 5th, 1770"



587

WORCESTER

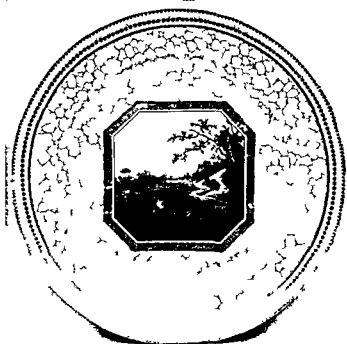


599



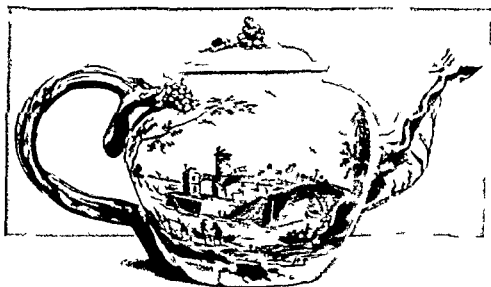
604

WORCLSTER



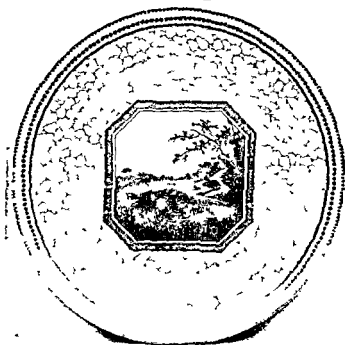
516a

WORCESTER (Chamberlain's)



117

LONGTON HALL



516a

WORCESTER (Chamberlain's)



117

LONGTON HALL



676



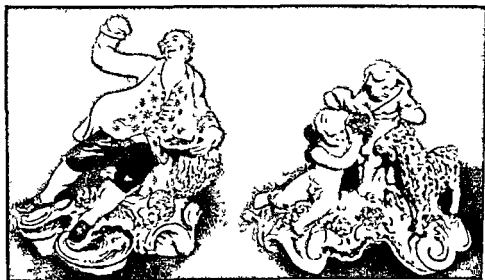
679

677

LONGTON HALL



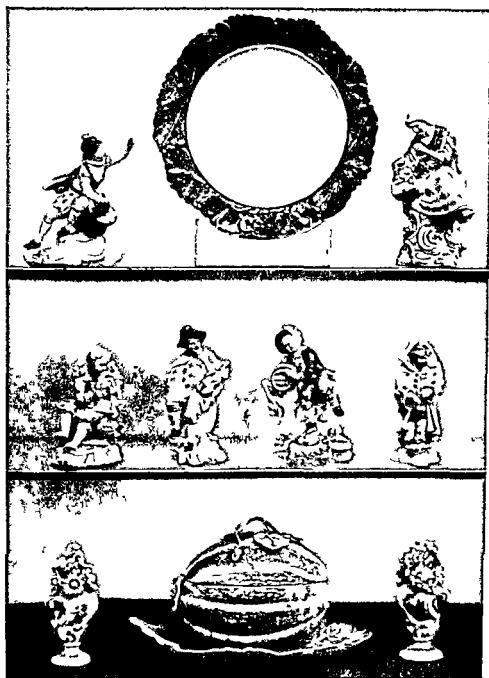
676



679

677

LONGTON HALL



680

683

678

189

682

681

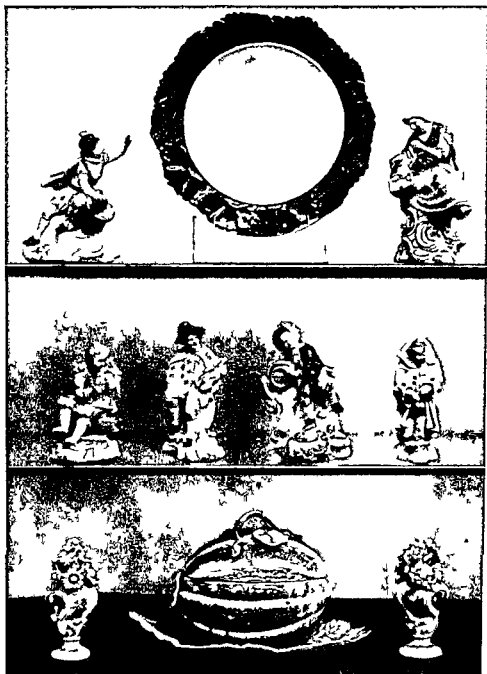
169

47

332

47

LONGTON HALL



680

683

678

189

682

681

169

47

332

47

LONGTON HALL





684 AMERICA



685 ASIA

PLYMOUTH



687

PLYMOUTH



735

BRISTOL



689

703

689

697

710

698

757

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696

691

712

PLYMOUTH



690

693

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688

718

717

688

707

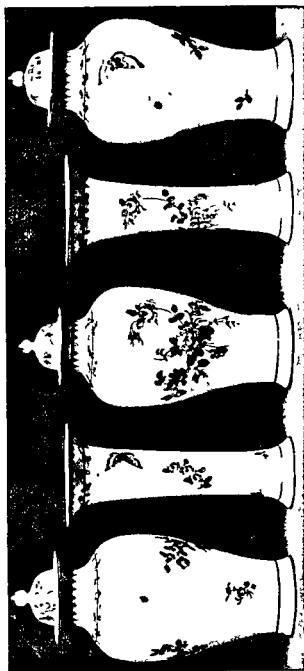
688

707

688

707

PLYMOUTH



706

PLYMOUTH



733

728

733

731

BRISTOL



AUTUMN

729



SUMMER



WINTER AND SPRING



AND WINTER

STOL

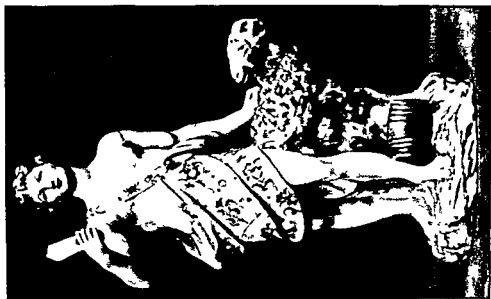


729. WINTER AND SPRING



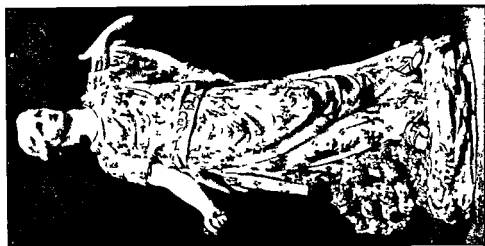
730 SPRING AND WINTER.

BRISTOL

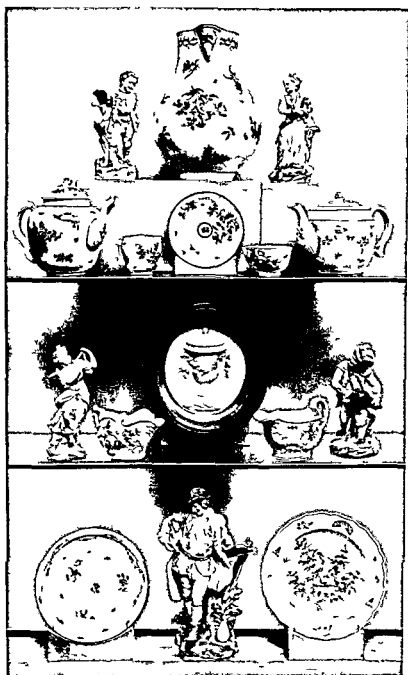


SUMMER

730



AUTUMN



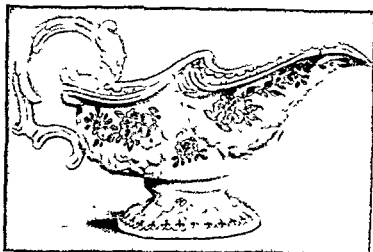
	737	711	737	
760		770		761
738	744	739	746	738
755		734		753

BRISTOL



740

BRISTOL



87



110

BRISOL. (Soft paste porcelain)



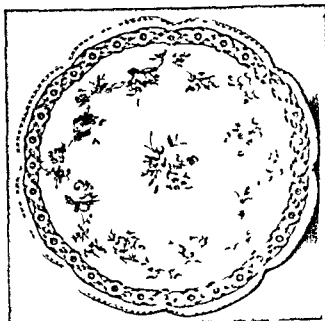
716

BRISTOL OR PLYMOUTH.



796

SWINFON (RICKINGHAM)



754

BRISTOL



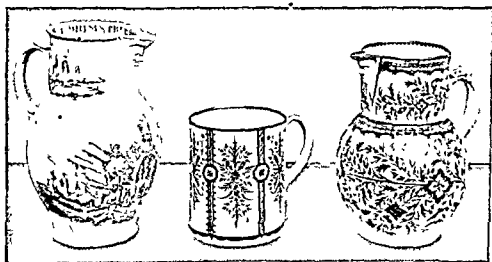
781

CAUGHLEY.



781

CAUGHLEY.



790

783

782

CAUGHLEY

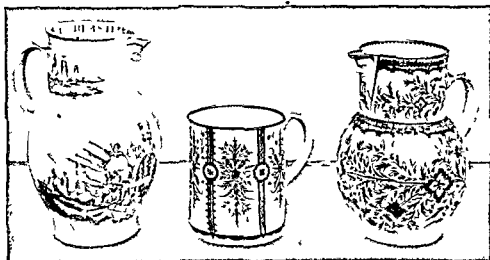


784

789

785

LIVERPOOL



790

783

782

CAUGHLEY



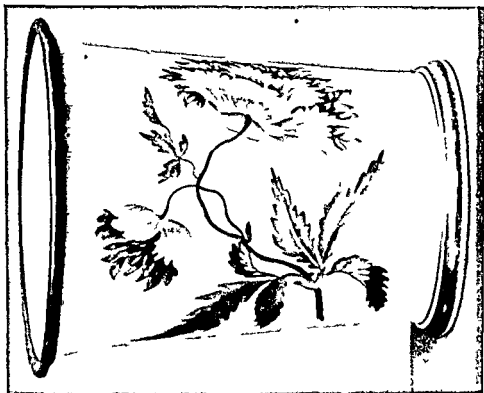
784

789

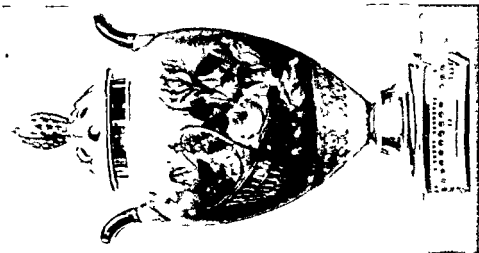
785

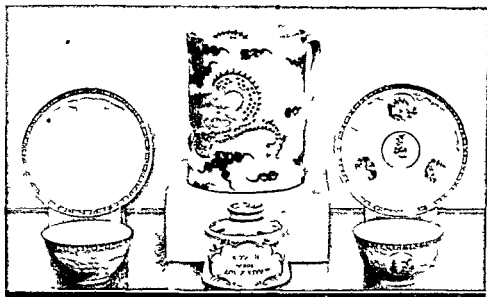
LIVLRPOOL

803. MINTON



800. STONE





108

797

596

130

123

LOWESTOFT

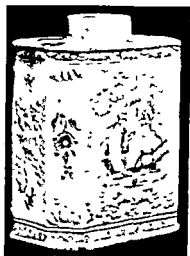


792

JUG OF UNCERTAIN ORIGIN

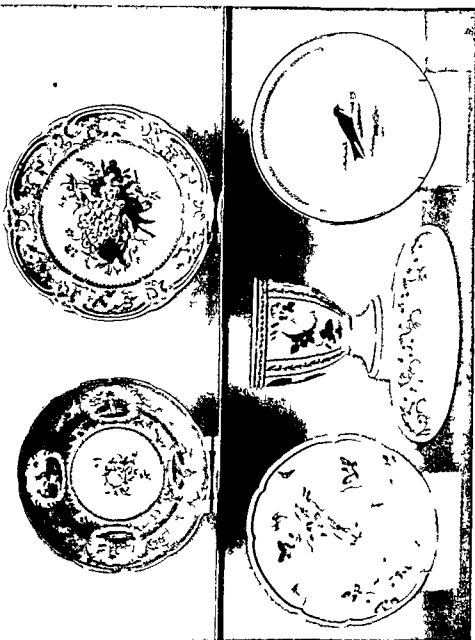


798



112

LOWESTOFT.



806

807

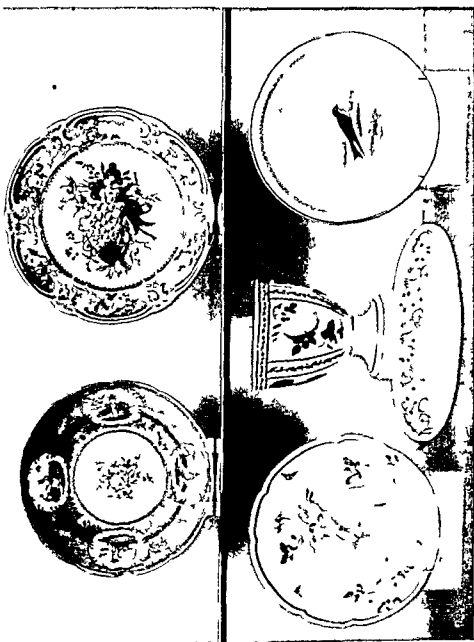
808

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809

NAVIGARW AND SWANSEA



807

809

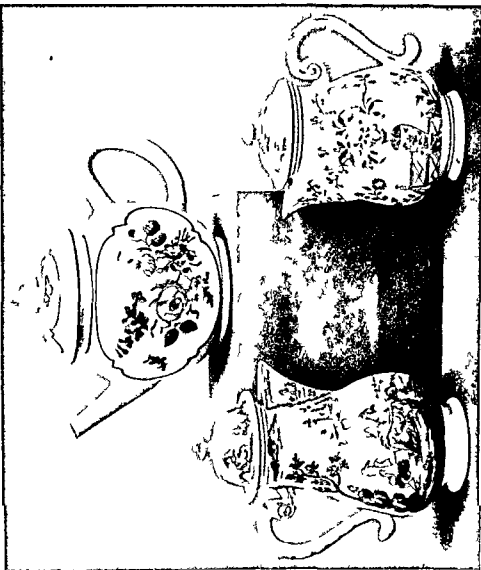
805

804

NANIGIRW AND SWANSEA

806

808

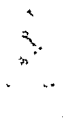


102

813

101

FOREIGN PORCELAIN Decorated in England



1 (2)



2 (3)



3 (5)



4 (10)



5 (18)



6 (20)



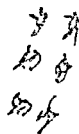
7 (96)



8 (104)



9 (66)



10 (65)



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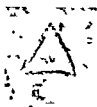
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13 (514)

14 (515)

BOW.



15 (157)



16 (150)



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18 (349)



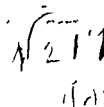
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23 (193)



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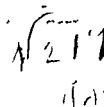
25 (407)



26 (445)



27 (457)



28 (424)



29 (466)



30 (465)



31 (476)



32 (474)



33 (683)
LONGTON
HAIL

DERBY



34 (35)



35 (35)



36 (53)



37 (38)



38 (580)



39 (529)



40 (644)



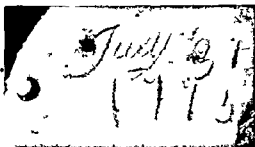
41 (641)



42 (635)



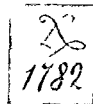
43 (656)



44 (571)



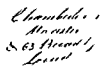
45 (668)



46 (646)

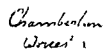


47 (517)



48 (492)

49 (516a)



50 (675)

WORCESTER

The numbers in brackets are those of the objects from which the marks are taken



51 (27)



52 (713)



53 (707)

PLYMOUTH



54 (716)



55 (723)



56 (738)



57 (753)



58 (754)



59 (761)



60 (762)



61 (764)



62 (765)



63 (769)



64 (772)



65 (773)



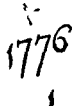
66 (774)



67 (771)



68 (768)



69 (770)



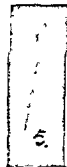
70 (775)



71 (776)



72 (777)



73 (779)

BRISTOL

The numbers in brackets are those of the objects from which the marks are taken



75 (112) LEWESIOFT

74 (790) CAUGHLEY

SPODR

77 (800)

76 (792) UNCERTAIN

Lavenport
LONOPORT



SPODE
1166

78 (791)

80 (802)

79 (803)

Northrop & C.



81 (803a)

STAFFORDSHIRE

82 (804)

83 (805)

84 (808)

85 (809)

84 (808)

NANTGARW

SWANSEA



86 (795)



87 (794)

SWINFON (ROCKINGHAM)



88 (796)